





**DOCENT HISTORY**  
**1995-1997**



1995-1996



## **UMFA DOCENT HISTORY: 1995-1996**

Steering Committee meetings were held at 9:00 a. m. on the first Wednesday of each month. Monthly docent meetings were held on the second Thursday of each month at 1:00 p. m. Speakers for the docent meetings included:

SEPTEMBER: Karin Brown spoke about the recent Docent Training class she attended at the Clark Art Institute in Williamstown, Massachusetts. Mala Bidwai discussed the Walking Buddha.

OCTOBER: In place of the docent meeting, team meetings were held.

NOVEMBER: In place of the docent meeting, docents visited "The Imperial Tombs of China" exhibition at the BYU Museum of Art.

MARCH: Will South, Research Curator at UMFA, spoke on European roots in American painting.

APRIL: Cherry Wong and Lois Stevens spoke on Museums in London. Bonnet, who calls himself a "Van Goghish", spoke on himself as an artist who is a copyist.

### **DOCENT COUNCIL STEERING COMMITTEE:**

CURATOR OF EDUCATIONAL SERVICES: Bernadette Brown  
ASSOCIATE CURATOR OF EDUCATIONAL SERVICES: Ann Stewart  
ASSISTANT CURATOR OF EDUCATIONAL SERVICES: Virginia Catherall  
OFFICE ASSISTANT: Heather Riggs  
DOCENT CHAIRPERSON: Marjorie Powis  
CHAIRPERSON-ELECT: Billie Rich  
PAST CHAIRPERSON: Elyse Hutton  
HISTORIAN: Wilma Hooper  
HOSPITALITY: Elaine Call  
UMVA REPRESENTATIVES: Anne Dolowitz, Virginia Kalantzes  
AFTERNOON TEAMCHAIR: Wilma Hooper  
TUESDAY CHAIR: Karin Brown  
WEDNESDAY CHAIR: Mala Bidwai  
THURSDAY CHAIR: Ruth Feeny  
FRIDAY CHAIR: Kathryn Miller  
RECRUITING FOR DIVERSITY CHAIR: Virginia Kalantzes, Cherry Wong



**ACTIVE DOCENTS:**

Ila Jane Aldrich  
Tara Anderson  
Jean Bess  
Vanamala Bidwai  
Pat Boyd  
Mitzi Brady  
Barbara Braedon  
Karin Brown  
Bernadette Brown  
Elaine Call  
Virginia Catherall  
Janice Clute  
Alice Cozakos  
Anne Dolowitz  
Elizabeth Drinkaus  
Patricia Faulkner  
Ruth Feeny  
Jean Grua  
Jeri Holmes  
Wilma Hooper  
Barbara Howell  
Elyse Hutton  
Virginia Kalantzes  
Lorna Kennedy

Ruth Kerr  
Emmaruth Keyser  
Leanne Mayo  
Kathryn Miller  
Jean Moseley  
Susan Mumford  
Ettalue Nelson  
June Orme  
Barbara Ostler  
Kathe Packard  
Pam Parrot  
Elodie Payne  
Marjorie Powis  
Billie Rich  
Ruth Roby  
Sue Rothwell  
Arita Sparks  
Sally Steele  
Lois Stevens  
Martha Ross Stewart  
Pamela Stewart  
Pat Weidner  
Arva Whitby  
Marge Wilson  
Cherry Wong

**DOCENT TRAINEES:**

Judy Alder  
Jane Chesley  
Michelle M. Elnicky

Chris Ghicadus  
Carolyn Perry  
Linda Smith

The Docent Training Classes began September 26 and were held Tuesdays and Thursdays at 1:00 p.m.

**ASSOCIATE DOCENTS:**

Helene Fairchild  
Virginia Johnson  
Madalyn Seaman  
Judy Shrontz  
Ann Stewart

Mary Tadge  
Vivian Taylor  
Cherry Wong  
Kathie Zumbro



**EMERITUS DOCENTS:**

Julie Anderson  
Katherine D. Ashton  
Gladys Bader  
Frances R. Beier  
Emily Chipman  
Susan Christensen Larson  
Audrey Day  
Frances Garrett  
Rosemary Holt  
Rosalyn Hughes

Ann Jackson  
Virginia Johns  
Patricia Johnson  
Jayne Middleton  
Nona Miller  
Bonnie Mooney  
Barbara C. Peterson  
Carolyn Price  
Ruth Rampton  
Ruth Roby

**FRIENDS OF EDUCATIONAL SERVICES:**

Evelyn Bennett  
Susan Fleming  
Sue McCoy  
Betsy Quintana  
Aden Ross

Adrienne Silverstein  
Kaye Terry  
Josephine Theodore  
Lynn Welch  
Kris Widner

**DOCENT GUIDED TOURS:**

As of June 30, 1996, docents will have provided 226 tours for 9,196 elementary, junior high, high school and college students and adults.

**MUSEUM IN THE CLASSROOM DOCENTS:**

ADVISOR: Ann Stewart, Virginia Catherall

Karin Brown  
Elaine Call  
Anne Dolowitz  
Elizabeth Drinkaus  
Emmaruth Keyser  
June Orme  
Kathe Packard

Marjorie Powis  
Sue Rothwell  
Madalyn Seaman  
Martha Stewart  
Cherry Wong  
Kathie Zumbro

Museum in the Classroom Docents took the Museum to 4,599 students, including 1,900 fourth graders from the Salt Lake City School District who also visited the Museum twice as part of the Partners program.

Ann Stewart and Marjorie Powis took a trip to Ibapah Elementary School located in a town on the Western Utah border. The school serves children from both the ranching community and Goshute Indian Reservation. Twenty students were taught about art and the Museum.



**AFTERNOON TEAM:**

ADVISOR: Virginia Catherall  
Chair: Wilma Hooper  
Karin Brown  
Elaine Call  
Jan Clute  
Anne Dolowitz  
Elizabeth Drinkaus  
Helene Fairchild  
Ruth Kerr  
Jean Moseley  
June Orme

Barbara Ostler  
Kathe Packard  
Pam Parrot  
Marjorie Powis  
Billie Rich  
Ruth Roby  
Cherry Wong  
Kathie Zumbro

**RECRUITING FOR DIVERSITY:**

ADVISOR: Bernadette Brown  
DOCENT CHAIRPERSONS: Virginia Kalantzes, Cherry Wong

**DOCENT WORKSHOP:**

Team meetings were held on October 3, 5, 10, 12. The Elements of Art as seen in the Arts and Crafts Exhibition was the focus of these meetings. Ann Stewart spoke on the Elements of Art in our daily lives and why and how artists use the elements of art. Bernadette Brown spoke on the Arts and Crafts movement. Virginia Catherall introduced retrieval sheets for use with the Arts and Crafts Exhibit. Bill Balken gave a tour of the Arts and Crafts Exhibit. For the second meeting, docents were divided into teams of two. Each team was given the assignment of creating an approach (activity, questions, etc.) for one object in the Museum that does not rely on lecturing.

**DOCENT SEMINAR:**

The annual Docent Seminar was held on January 11, 18, and February 8, 15 from 1:00 to 3:00 p.m. The topic was "The Subjects of Art." On January 11, the Education Staff discussed "Still Life and History Paintings." The information on the Partners Program for winter was introduced. On January 18, Will South, Research Curator at UMFA, presented an overview of "Landscape Painting Utilizing the Great Salt Lake Exhibition." On February 8, a presentation on "Fantasy and Non-Objective Paintings" was presented by Bonnie Sucec. On February 15, Randall Lake spoke on "Portraits Versus Genre Painting."



### EDUCATIONAL PROGRAMS:

IMAGES AND WORDS, an innovative writing program, was held in March and April. Three schools--Highland High, East High, Horizonte Learning Center--participated in the program. The two-part program included a classroom visit where Museum docents presented an interactive slide presentation. The students then visited the Museum where docents introduced them to the galleries and the art work. Back in the classroom, students wrote poems, stories and essays in response to what they had seen. Eight hundred and fifty students participated. The works of the winners from each school were displayed next to the artworks which had inspired them. Three booklets, entitled "Images and Words", containing the works of the winners, were published and distributed to the winners. On May 15, a reception was held at the Museum for the students and their families.

SEE IT IN WORDS, a writing program similar to Images and Words, was held in the Spring. The 8th and 9th grade English students from Brockbank Junior High, and the 7th grade gifted and talented English class from Churchill Junior High participated. One hundred thirty students participated.

MASTERPIECES AND MINER PIECES was a program held for Brighton High School Small metals Classes under the direction of Lorin Thunell. The theme of the program this year was Art Deco. The students were given a presentation on how to look at art as well as the practical side of jewelry making. They then visited the Museum for a unique tour of the collections looking at Art Deco pieces and representations of jewelry in paintings. The students then created jewelry in the Art Deco style that was inspired by the works of art they saw at the Museum. The show was juried by Robin Lee Roberts and Elaine Harding. Pieces in the exhibit were for sale, and several pieces were sold. The exhibit contained the original art work of 48 students. A reception for the students and their families was held at the Museum on February 21.

Granite School District's Fashion History and Design Program visited the Museum to view the costume collection.

MUTATIONS, CREATIONS AND TRANSFORMATIONS, a childrens' workshop given through DCE in August 1995, was a five day morning course that involved twenty participants. The workshop focused on using art on the face, the wall and the body. Featured were classes on theater makeup, banners and pillows, tee shirts, and jewelry created from clay. Instructors were Bernadette Brown, Virginia Catherall, Ann Stewart and Charlotte Anderson.

SENIOR CITIZENS - ARTREACH: Several exhibits were shown at St. Mark's Tower. Residents visited the Museum throughout the year to see the Quilt Exhibit, the Arts and Crafts Exhibit, and Images of the Great Salt Lake Exhibit.



## **PUBLICATIONS:**

The Docent Dialogue, mailed monthly to all docents, contained information on docent activities, exhibitions and the tour calendar. Spotlight on Cultures featured a different culture each month.

A new partners program booklet, "Subjects of Art", written by Ann Stewart and designed by M. Sherwood Design, was distributed to all 4th grade partners. Copies were sold to elementary schools around the state.

The newspaper, Collection Connections, published in the Fall and Spring, was edited by Virginia Catherall. It was distributed to 1,000 educators, elementary through University, throughout the state of Utah. Copies were also sent to art galleries and museums throughout the state.

## **SPECIAL ACTIVITIES AND TRIPS:**

The docents traveled to Logan on October 16 to view the surrealist exhibit, "Pacific Dreams", at the Nora Eccles Harrison Museum. Following the visit, there was a luncheon at the Old Church Restaurant.

On November 9, the docents visited the "Tombs of China" exhibit at the BYU Museum of Art. Lunch in the Skyroom at the BYU followed.

Docents visited the Cathedral of the Madeleine on December 14. Sam Wilson, a University art professor, gave a tour of his work on "Stations of the Cross". Following the tour the annual docent holiday luncheon was held at the Alta Club.

Helene Fairchild conducted a special tour and lecture on the Cathedral of the Madeleine on January 12.

Ann Stewart retired from the education staff in January. In February, docents and education staff hosted a luncheon in her honor.

The Utah Museum Volunteers Association held their annual meeting at the Springville Museum of Art. Virginia Kalantzes and Anne Dolowitz represented the UMFA docents.

The fourth Annual Docent Recruitment Tea was held at the Museum on April 25. Jean Moseley gave a mini-tour of the Renaissance Gallery. Cherry Wong presented a "game" tour in The Traditional Art gallery.

The annual Docent Spring Luncheon was held on May 9 at Willow Creek Country club. Elaine Call was the chairman. Presentations of roses were made to Dr. Frank Sanguinetti, Bernadette Brown, Virginia Catherall, Bill Balken and Allison South in appreciation.



Fifteen year awards were presented to Wilma Hooper and Martha Stewart. Five year awards were presented to Alice Cozakos, Ruth Feeny, Jeri Holmes and Pat Weidner. Graduation certificates were given to Jane Chesley, Michele Elnicky, Chris Ghicadus, Carolyn Perry, and Linda Smith. The docents from Ogden, Jan Clute, Ruth Feeny, Jeri Holmes, Lorna Kennedy and Jean Grua, were presented with art books, "The Poetry of Solitude: A Tribute to Edward Hopper", for appreciation for their faithfulness in commuting to the Museum each week, rain or shine. Wilma Hooper received a book, "Dutch Painting", in appreciation for her work.

The Docents traveled to Philadelphia on June 22. Visits included the Philadelphia Museum of Art to see the Cezanne Exhibition, the Rodin Museum and Winterthur.

Many thanks to Jean Grua for typing the Docent History.

**SPECIAL EXHIBITS:**

June 25 to September 10, 1995

For Purpose and Pleasure: Quilting Together in Nineteenth Century America.

October 1 to December 12, 1995

The Bungalow Lifestyle and the Arts and Crafts Movement in the Intermountain West.

The Val A. Browning Memorial Collection of 500 Years of European masterworks. Exhibition ongoing.

January 14 to March 31, 1996

Images of the Great Salt Lake-An Exhibition Celebrating the Utah Centennial.

January 2 to March 15, 1996

Art: What's It All About? Exploring the Subjects of Art.

April 11 to April 28, 1996

Salt Lake City High School Annual Exhibition

April 28 to June 23, 1996

From Bustles to Bobs: Fifty Years of Women's Fashions



# DOCENT DIALOGUE

The Utah Museum of Fine Arts

September, 1995

## A Message from the Curator

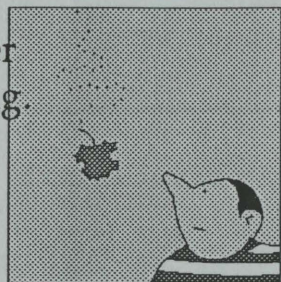
We are looking forward to an exciting and busy year. The Elements of Art that is our focus for the Salt Lake Partners Program will be illustrated by three-dimensional examples from the Arts and Crafts exhibition. Images and Words will be affecting not only the ninth grades at Highland High School but those at East, West and Salt Lake Community High Schools. Our CD-ROM on the Browning Collection will be available when the collection goes on view on October 22 and we will be sending copies to all the high schools, colleges and libraries in the state.

While the Education staff is proud to be involved in such creative projects it would be impossible without the support of the docents. It is your commitment and loyalty that make it possible for the staff to create innovative programs knowing that they will be taught as they should be.

## DOCENT MEETING

The first monthly Docent Meeting will be on **September 14**. The outline of the year's activities will be presented. Our guest speakers will be Karin Brown who will speak about the recent Docent Training Class she attended and Mala Bidwai who will discuss the Walking Buddha.

Welcome back to another year of learning, teaching, and sharing.



## STEERING COMMITTEE MEETING

Our first meeting will be on **September 6 at 9:30 a.m.** Please park in the spaces reserved for the Advisory Board.

## TEAM MEETINGS

Team Meetings will be held on October 3, 5, 10 & 12. Tuesday and Wednesday teams will meet on October 3 and 10. Thursday and Friday teams will meet on October 5 and 12. The Elements of Art as seen in the Arts and Crafts Exhibition will be the focus of these meetings.

## SPOTLIGHT ON OBJECTS




Two great religious traditions had a profound influence on the art and culture of India. Buddhism was founded in India in the fifth century BC by Siddharta Buddha, the Enlightened One. Buddha stress individual salvation through right conduct, mediation, knowledge and a renunciation of desire and materialism. The purpose of Buddhist art was to remind the faithful of the inner nature of the Buddha and of his teachings.

Buddhist art reached its height during the Gupta period (4th to 6th centuries), which has often been called the golden age of Indian art.

With the resurgence of Hinduism in the fourth century AD Buddhist art gradually disappeared in India and what remained had lost its earlier vitality. Long after its decline in India, however, Buddhism remained a potent source of inspiration for artists across Central and Southeast Asia and in China and Japan.



# September 1995

Sun	Mon	Tue	Wed	Thu	Fri	Sat
					1	2
3	4  Labor Day	5	6 9:30 AM Steering Committee Meeting	7	8	9
					Symposium on Quiltmaking	
10	11	12	13	14 1:00 PM Docent Meeting	15 2:45 PM ABC Preschool- 30 3:15 PM Kearns High School- 45	16
17	18	19	20	21	22	23 2:00 PM Parents of ABC Preschool and Children
24 Rosh Hashanah begins	25 Rosh Hashanah	26	27	28	29	30



# DOCENT DIALOGUE

The Utah Museum of Fine Arts

October, 1995

## A Message from the Curator

Keep November 9th free. A 10:00 a.m. tour of the "Tombs of China" Exhibition to be followed by lunch in the Sky Room is being arranged. Further details and a sign-up sheet will be available at the Team Meetings.

### STEERING COMMITTEE MEETING

Our next meeting will be on October 4 at 9:00 a.m.

### TEAM MEETINGS

Team Meetings will be held on October 3, 5, 10 & 12. Tuesday and Friday teams will meet on October 3 and 10. Wednesday and Thursday teams will meet on October 5 and 12. The Elements of Art as seen in the Arts and Crafts Exhibition will be the focus of these meetings.

The docents attending each day will be divided up into teams of two. Each team will be given the assignment of creating an approach [activity, questions, etc.] for one object in the Museum that does not rely on lecturing.

### SPOTLIGHT ON OBJECTS

#### ARTS AND CRAFTS MOVEMENT

Before the Industrial Revolution, a single craftsperson carried out the inseparable processes of design and manufacture. After the introduction of large-scale machine production and the division of labor early in the 19th century, the role of patternmaker (designer) became independent. In Great Britain, artists quickly found employment in such industries as textiles,

ceramics, and cast iron. Ignorant of manufacturing techniques, they provided drawings to be interpreted by shop foremen; unconscious of a radical break with the past, they imitated patterns and styles of traditional handicraft production. In 1849 design reformer Henry Cole began publishing the Journal of Design, in which he argued that design should encompass more than applied ornament. An early functionalist, he believed that true beauty implied utility, and that neither could be obtained without complete knowledge of manufacturing processes and materials. Determined to stem the decorative extravagance of Victorian design, Cole promoted the Great Exhibition of 1851 in order to stimulate responsible, morally uplifting design. However, the exhibits at London's Crystal Palace confirmed Cole's low opinion of British design. In the United States, as in Great Britain, 19th-century industrial design was largely a matter of surface ornamentation. In both countries, leaders of the Arts and Crafts Movement, such as William Morris and Gustav Stickley, denounced machine production as degrading to both worker and consumer, maintaining that only handmade goods could have real aesthetic worth.

The Arts and Crafts movement originated in England in the second half of the 19th century as a revolt against the mass-produced furniture, household objects, and architecture that flooded the country following the Great Exhibition of 1851 at the Crystal Palace in London. The theorists of the movement were the writer John Ruskin and the artist-poet William Morris, who, with the Pre-Raphaelite artists Ford Madox Brown, Edward Burne-Jones, and Dante Gabriel Rossetti and the architect Philip Webb, preached a return to the traditions of anonymous medieval artisans and recently discovered Japanese artists and craftsmen. Their aim was "honest" art, that is, superior design and execution applied to utilitarian objects--furniture, household utensils,



and architecture--as well as to decorative objects--jewelry, books, textiles, and wallpaper. The beauty and high quality of the work they produced was undeniable and is still admired, but critics of the time felt that their quality made them costly and impractical in a machine-age world, "the work of a few for the few."

Just as the movement seemed to fail, the Arts and Crafts Exhibition Society emerged in London. Beginning in 1888, it launched a series of exhibitions that finally aroused broad public interest in superior craftsmanship and design. The movement's time had come, and it spread rapidly to Europe and the United States. In England and Scotland its principles were evident in the work of such architect-designers as Charles Rennie Mackintosh, C. F. A. Voysey, and Arthur H. Mackmurdo. In the United States the movement's influence is most evident in the Chicago School of Architecture--particularly in the work of Louis Sullivan and Frank Lloyd Wright--and in California somewhat later, as expressed in the architecture of Greene and Greene (the brothers Charles and Henry Greene) and Bernard Maybeck. By the turn of the century the Arts and Crafts movement had become a major influence throughout the Western world and had led to the widespread popularity of Art Nouveau. The arts and crafts lost much popular appeal in subsequent decades, but interest in good design and craftsmanship is now flourishing.

## THE BUNGALOW LIFESTYLE AND THE ARTS AND CRAFTS MOVEMENT IN THE INTERMOUNTAIN WEST

You will be receiving an announcement of the coming exhibition, The Bungalow Lifestyle and the Arts and Crafts Movement in the Intermountain West, which opens October 1st. The lectures are an important source of information on this exhibition and we will not duplicate their efforts. So please make it a point to come to as many as you can. Lectures are listed on your calendar.

## SALT LAKE PARTNER TOURS

Tours for the Salt Lake PARTners program begin on October 25.

## EVENING FOR EDUCATORS

In cooperation with the Springville Museum of Art we will be collaborating in their Evening for Educators program which is a state-wide program funded by the State Office of Education. For the present we will have two evenings; the first on October 25 and the second on April 10. Our focus for the October event will be the "Elements of Art" as seen in Decorative Arts. There will be a lecture by Dr. Peter Goss, Consulting Curator of the exhibition, The Bungalow Lifestyle and the Arts and Crafts Movement in the Intermountain West and three workshops on suitable activities for the classroom. Please come if you are able.

## BUNGALOW HOME TOUR

A tour of homes in the Bungalow Style will be offered on Saturday and Sunday, October 21 and 22 from noon to 4:00 pm. Tickets are \$10.00 and can be obtained at the Museum beginning October 21.

HAPPY



HALLOWEEN



# October 1995

Sun	Mon	Tue	Wed	Thu	Fri	Sat
1 2:00 PM "The Bungalow Lifestyle: Arts and Crafts in the West" opens 3:00 PM Special Lecture by Dr. Peter Goss	2	3 9:00 AM Team Meetings	4	5 9:00 AM Team Meetings	6	7
8 3:00 PM Lecture - Linda Baldwin, "Early Utah Pottery"	9	10 9:00 AM Team Meetings	11	12 9:00 AM Team Meetings	13	14
15	16	17	18	19	20 7:00 PM Special Preview of "The Browning Collection"	21 12:00 PM Bungalow Home Tour
22 12:00 PM Bungalow Home Tour 3:00 PM "The Val A. Browning Memorial Collection" opens 3:00 PM Lecture - Cheryl Roverton, "The Gendered Bungalow"	23	24	25 9:30 AM SL Partners 10:45 AM SL Partners 7:00 PM Evening for Educators	26 9:30 AM SL Partners 10:45 AM SL Partners	27 9:30 AM SL Partners 10:45 AM Barnett Elementary - 65	28
29 3:00 PM Lecture - Kenneth Trapp, "The Influence of Rookwood Pottery"	30	31				



# DOCENT DIALOGUE

Utah Museum of Fine Arts,  
University of Utah

November, 1995

## A Message from the Curator

It is with sadness that we have learned of the death of Sue McCoy's daughter, Leah Deneris. A suggested donation of \$10 may be sent to the Department of Educational Services, Utah Museum of Fine Arts. Make checks payable to the Department with a notation that it is for the Leah Deneris Memorial Fund. If you have any questions call Marjorie Powis, Docent Council Chair at 484-5735

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## TRIP TO THE "IMPERIAL TOMBS OF CHINA"

Instead of our regular monthly meeting we will be visiting the "The Imperial Tombs of China" exhibition at the BYU Museum of Art on November 9. The bus will leave the Guardsmen Way parking lot at 8:30 a.m. You may invite guests if you wish. Please sign up by October 27 so that the bus reservation can be confirmed. Anyone signing up after that might have to car pool if all seats have been taken. In that event admission to the exhibition and lunch will be included at a reduced cost.

## STEERING COMMITTEE

Our next meeting will be on November 1 at 9:00 a.m.

## SPOTLIGHT ON CULTURES

The "Imperial Tombs of China" will exhibit 250 artifacts from several dynasties.

### Zhou (Chou) Dynasty

The Zhou (Chou) dynasty of China was founded c.1027 BC (another traditional date is 1122 BC), when the semi-nomadic Zhou people from northwestern China overthrew the Shang king. Consolidation of the Zhou empire, located in the region of modern Xi'an (Sian), proceeded rapidly. The Zhou court succeeded in forming a bureaucracy of aristocrats in the central region and put the peripheral areas under the rule of vassals. The Early, or Western, Zhou (c.1027-771 BC) did not exhibit any sharp changes from the dynasties that preceded it.

After 771 BC the Zhou capital was moved to Loyang, and the period of the Late, or Eastern, Zhou began. The Late Zhou was a period of great intellectual achievement, China's "Golden Age." It produced the oldest surviving Chinese literature and saw the rise of three important schools of philosophy: Confucianism, Taoism, and Legalism. Iron implements were introduced, greatly advancing agriculture, and communications and trade were developed.

However, the vassal states grew strong and belligerent, and the Zhou kings gradually lost much of their control. States joined each other to enhance their power, effecting a centralization of authority within each state. Struggles among the states for more land led eventually to open conflict in the period of the Warring States (403-222 BC). In 256 BC the emerging state of Qin (Ch'in) succeeded in conquering the Zhou empire.



Protective dragon, bronze inlaid with gold and silver, Warring States Period.



## Qin (Ch'in) Dynasty

The Qin (Ch'in) dynasty, which ruled from 221 to 206 BC, established the first centralized imperial administration in China. From this dynasty is derived the name, China. The Qin state, with its center in present-day Shaanxi (Shenxi), emerged as the most powerful of the Warring Kingdoms whose rivalry marked the decline of the Zhou (Chou) dynasty.

After elimination of the Zhou in 256 BC and the conquest one by one of the other feudal kingdoms from 230 to 221 BC, the young Qin king adopted the title Shi Huangdi (Shih Huang-ti, First Emperor) of the Qin dynasty. He set about applying to the whole empire the centralized administrative system that had been a source of Qin strength.

His adroit consolidation of Qin rule was probably due to his chief minister, Li Si (d. 208 BC), an exponent of the Legalist school whose tenets were the basis of the system. Besides the division of China into non-feudal provinces with civil and military governors, Qin rule brought a new uniformity to weights and measures and coinage. Li Si standardized the Chinese characters and literary Chinese composition, essentially as these are used today. He also tried to enforce uniformity of thought by proscription of philosophic debate and by burning all books except those in a few categories, such as medicine, and those in the imperial library. To secure the northern border of China, Shi Huangdi mobilized huge levies of laborers to connect sections of wall built by earlier states into the Great Wall of China. Strife erupted after his death in 210, and the dynasty soon collapsed.



Warrior figure from the tomb of the emperor Shi Huangdi, terra cotta, Qin dynasty.

Excavation of the grave complex of Shi Huangdi in Xian (Sian) in the 1970s yielded a magnificent treasure of life-sized pottery men and horses.

Fragments of warrior figures, terra cotta, Qin dynasty.

## Han Dynasty

Contemporaneous with the zenith of the Roman Empire in Europe, the Han Dynasty (202 BC-AD 220) brought the Chinese empire to a peak of power, wealth, and cultural significance. Even today the ethnic Chinese call themselves "Han," as distinct from the Manchus and other minorities in China.

The dynasty was founded by a peasant warrior, Liu Bang (or Liu Qi; 256-195 BC), who rebelled against the Qin (Ch'in) dynasty and, after defeating the other rebels, assumed the title of emperor and established his capital at Chang'an (Ch'ang-an). Liu Bang and his successors set up a central government system and a bureaucracy recruited by examination, giving rise to a new class of gentry-officials.

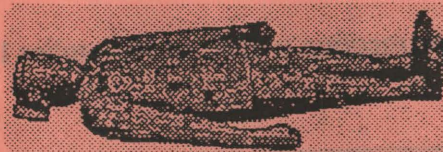
In 140 BC the most illustrious of the dynasty's emperors, Han Wudi (Han Wu Ti), began a reign of over five decades that saw great territorial expansion and a burst of economic and cultural activity. His armies pushed north and west into central Asia, east to Korea, and south to the coast. Trade with the states of western Asia grew, silk became a major export, and inven-

Horse, bronze, Han dynasty.

tors found ways to make paper and porcelain. In the

intellectual sphere, Confucianism began to replace Legalism as the orthodox philosophy, scholars labored to find or reconstruct the Zhou (Chou) classics banned during the Qin dynasty, and Sima Qian (Su-ma Ch'ien) wrote Shiqi (Shih chi) ("The Records of the Historians"), the prototype for the official histories of successive dynasties.

In AD 9, Han rule was interrupted when an imperial minister, Wang Mang, seized the throne and established the Xin (Hsin) dynasty. Wang Mang's autocratic rule



Burial shroud of jade sewn with gold thread, Han dynasty. Only shrouds for members of the Imperial family were sewn with gold thread.



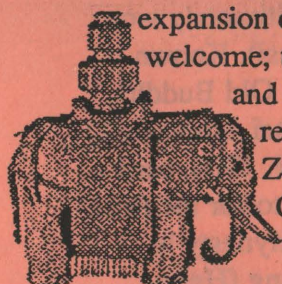
was ended by his death (AD 23) at the hands of peasant rebels called the Red Eyebrows; a descendant of the Han rulers, Liu Xiu (Liu Hsiu), then effected a restoration of the old dynasty. Han rule is therefore divided into two periods: that of the Former Han, before AD 9; and that of the Later Han, after AD 25. The Later Han ruled China for another two centuries, but financial and administrative weaknesses developed, and the empire disintegrated into the so-called Three Kingdoms.

### T'ang Dynasty

One of the most glorious periods in the history of China was that of the T'ang dynasty (618-906), at whose zenith the Chinese empire was the largest, wealthiest, and most populous on earth. Li Yuan, the first Tang emperor, came to power in 618 and abdicated in 626 in favor of his ambitious son, who reigned (627-49) as Taizong (T'ai-tsung). This period marked the first great blossoming of the Tang era, as Chinese suzerainty was extended west into Afghanistan and Turkistan as well as south to Tibet. Taizong's successor, Gaozong (Kao-tsung; r. 649-83), brought Korea and Japan into tributary relationship to China. Further consolidation was carried out by the Empress Wu (r. 690-705), one of China's few female sovereigns.

A massive bureaucracy was recruited by a perfected and increasingly used examination system. The Tang government and the Tang code of laws, based on Confucian thought, became models for neighboring states. Towns grew with the

expansion of trade. Foreigners were welcome; they introduced new ideas and technology as well as new religions, such as Zoroastrianism and Nestorian Christianity.



Elephant, gold cloisonné, symbol of universal peace.

In this tolerant atmosphere the arts flourished, culminating in the second blossoming of the Tang dynasty during the reign (712-56) of the emperor Tang Xuanzong (T'ang Hsuan-tsung). The painter Wu Daozi (Wu Tao-

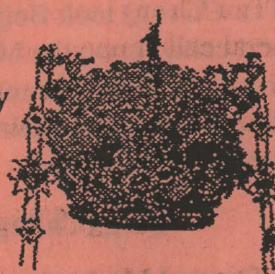
zu) and China's two famous poets, Li Bo (Li Po) and Du Fu (Tu Fu), were active at this time. A little later, Bo Juyi (Po Chu-i) began writing poetry in a vernacular style, and the art of short-story writing was soon thriving. The advent of popular culture was foreshadowed by the printing of a Buddhist sutra (a collection of precepts) in 868 from wood blocks.

Under T'ang Xuanzong military commanders began to acquire independent authority and a decline of the central administration began. By the 9th century, Tang power was spent, and the dynasty ended in a welter of rebellions and civil strife.

### Ming Dynasty

The Ming dynasty, which ruled China from 1368 to 1644, was founded by a low-born Buddhist monk, Zhu Yuanzhang (Chu Yuan-chang, 1328-98), who led a peasant army to victory over the Mongols.

Bracketed in history by alien dynasties--the Yuan of the Mongols and the Qing (Ch'ing) of the Manchus--the Ming dynasty was purely Chinese, and its period of rule brought economic and social stability as well as cultural elaboration.



Dragon and phoenix crown decorated with imperial symbols and mythical animals, gold, lacquered kingfisher bird feathers, and jewels, Ming dynasty.

Hongwu (Zhu's reign title) became a cruel despot whose reliance on eunuchs and other attendants in the palace diminished the power of the civil bureaucracy and set a precedent for Ming absolutism. Beijing (Peking) was rebuilt on a grand scale by the third Ming emperor, Yongle (Yung-lo), who reigned from 1403 to 1424. As part of his design for reasserting Chinese supremacy Yongle expanded overland trade with central Asia, established tributary relations with Japan and several Southeast Asian kingdoms, and sent the eunuch admiral Zheng He (Cheng Ho) on seven maritime expeditions, which ranged as far as the eastern coast of Africa. Peace and economic expansion were accompanied by a flowering of



Intellectual and cultural life. Among those active in this period were the philosopher Wang Yangming; the painter and art theorist Dong Qichang (Tung Ch'i-Ch'ang); the dramatist Tang Xiandu (T'ang Hsien-tsu), who wrote The Peony Pavilion; and the Jesuit missionary, Matteo Ricci. The painted porcelain of the Ming period is regarded as a high point in Chinese ceramics.



Monumental guardian lions, stone.

Ming power began to decline in the reign (1573-1620) of Wanli (Wan-li). By 1644 the empire was bankrupt, and the rebel leader Li Zicheng (Li Tzu-Ch'eng) took Beijing. The local Ming general called upon the Manchu tribes for help. Although the Manchus retook Beijing, they would not relinquish their control. The Ming dynasty came to an end.

### Qing (Ch'ing) Dynasty

The Qing or Manchu dynasty, founded by conquerors from Manchuria in 1644, was the last imperial dynasty of China. When it was overthrown in 1911, China became a republic. Under the Manchus the Chinese empire reached its greatest extent, covering all of China proper, four outlying dependencies (Manchuria, Mongolia, Xinjiang/Sinkiang, and Tibet), and several tributary states (chiefly Korea, Annam, Burma, and Nepal). The first 150 years of Qing rule also saw vigorous cultural and economic growth as the masterful emperors Kangxi (K'ang-hsi; r.1661-1722) and Qianlong (Ch'ien-lung; r.1735-96) preserved the institutions of neo-Confucianism while enlarging contacts with the West. From this period came the great novel, The Dream of The Red Chamber, and there was a steady flow of travelers and missionaries from Europe.

By the early 19th century the Qing dynasty had begun to decline. After the British seizure of several ports during the First Opium War, China

signed the Treaty of Nanjing (Nanking, 1842) ceding Hong Kong to Britain outright and opening to foreign residence and trade the five so-called treaty ports of Guangzhou (Canton), Xiamen (Amoy), Fuzhou (Foochow), Ningbo (Ning-po), and Shanghai. Cruel exploitation by corrupt civil officials and a general unease over foreign encroachments awakened the latent anti-Manchu sentiment of the Chinese people. A wave of minor insurrections ensued, eventually triggering the outbreak of the Taiping Rebellion in 1850. The massive Taiping armies fought for over a decade to overthrow the Manchu dynasty, causing millions of deaths as well as the devastation of most of central China before their suppression by the forces of Zeng Guofan (Tseng Kuo-fan).

In 1856, pressing the embattled Qing government for broader trade and diplomatic concessions, British and French warships bombarded Guangzhou. After taking the port in 1858, they sailed to Tianjin (Tientsin) near Beijing (Peking), whereupon a new treaty was negotiated to allow foreign ministers diplomatic equality with their Chinese counterparts. When the Qing court balked at ratification, a larger European force stormed Beijing. The emperor fled while his brother, Prince Gong (Kung), exchanged ratifications and signed new conventions. A few days later Russia wrestled a treaty ceding territory on the Pacific.

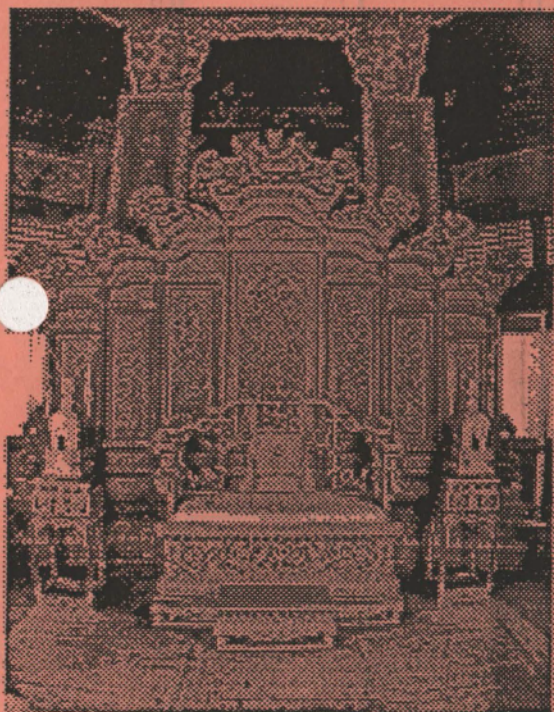
Succession of the Dongzhi (T'ung-chih) emperor, a young and weak boy, to the throne in 1862 led to a struggle for the regency ultimately won by Dowager Empress Cixi (Tz'u-hsi). Known among Western historians as "The Old Buddha," the Empress Dowager Cixi (Tz'u-hsi, tsoo-shee), b. November 29, 1835, d. Nov. 15, 1908, used a series of "regencies" to rule de facto for the final five decades of the Qing (Ch'ing) dynasty in China. As concubine to the Xianfeng (Hsien-feng) emperor, Cixi bore his only son. In 1861, when the 5-year-old boy became the Tongzhi (T'ung-chih) emperor, Cixi contrived to become co-regent with the empress, Xianfeng's former senior consort Cian (Tz'u-an). On the death of the Tongzhi emperor in 1875, Cixi maintained



herself in power by manipulating the succession to put her infant nephew on the throne as the Guangxu (Kuang-hsu) emperor.

Her rule was autocratic, ruthless, and extravagant. Until her death in 1908 the wily Cixi kept a ruthless hold on power, although these years saw the death throes of the dynasty. The Europeans pushed inland, extracting further commercial concessions. Japan defeated China in the First Sino-Japanese War (1894-95), acquiring Taiwan and later Korea. In 1898, Cixi nullified the decrees issued by the Guangxu emperor in collaboration with Kang Youwei

(K'ang Yu-wei) to modernize China (since called the Hundred Days of Reform) by seizing the emperor in a coup d'etat to begin her third regency. In 1900 the Boxer Uprising, an anti-foreign rebellion, won her support less for reasons of state than because of her belief that the foreign powers intended to demand her retirement. Although she later allowed some reforms, the revolutionary movement gained momentum and overthrew the dynasty in 1911. The day before her death Cixi appointed the 2-year-old Henry Buyi (Pu-yi) to succeed his uncle, the Guangxu emperor, who had suddenly and mysteriously died.



Qing dynasty throne room of gold-lacquered rosewood from Shenyang Palace.

To all our docents

A very Happy





Thanksgiving

from the Education Staff,  
Ann, Bernadette, Cathy, Heather and Virginia



# November 1995

Sun Mon Tue Wed Thu Fri Sat

			1 9:00 AM Steering Committee 11:00 AM Advisory Board Meeting	2 9:30 AM SL Partners 10:45 AM SL Partners 1:00 PM Docent Class	3 9:30 AM SL Partners 10:45 AM SL Partners 11:30 AM Friends Group 2:00 PM Eccles Comm. Art Center Docents	4
5 3:00 PM Lecture- Bruce Szopo, "The Arts & Crafts Philosophy & Gustav Stickley - Today's Interpretation"	6	7 9:30 AM SL Partners 10:45 AM SL Partners 1:00 PM Docent Class 2:00 PM St. Marks	8 9:30 AM SL Partners 10:45 AM SL Partners 12:30 PM East High Resource	9 8:30 AM BUS LEAVES for Chinese Tomb Exhibit at BYU	10 Veterans Day Observed MUSEUM CLOSED	11  Veteran's Day
12	13	14 9:30 AM SL Partners 10:45 AM SL Partners 1:00 PM Docent Class	15 9:30 AM SL Partners 10:45 AM SL Partners	16 9:30 AM SL Partners 10:45 AM SL Partners 1:00 PM Docent Class	17 9:30 AM SL Partners ???	18
19	20	21 9:30 AM SL Partners 1:00 PM Docent Class	22	23  Thanksgiving	24	25
26	27	28 9:30 AM SL Partners 10:45 AM SL Partners 1:00 PM Docent Class	29 9:30 AM SL Partners 10:45 AM SL Partners	30 9:30 AM SL Partners 10:45 AM SL Partners 1:00 PM Docent Class		



# DOCENT DIALOGUE

The Utah Museum of Fine Arts  
University of Utah

December, 1995

## A Message from the Curator

Shortly after I came to UMFA I discovered how fortunate I was to work with someone like Ann Stewart. Since then Ann has been a valued colleague and friend. Unhappily for us Ann has decided to retire at the end of December. I know that you join me in wishing her continued happiness.



## HOLIDAY LUNCHEON

Our Holiday Luncheon will take place on December 14. Before lunch we will have a 10:00 a.m. tour by Sam Wilson of his Stations of the Cross at the Cathedral of the Madeleine. A social hour will be held at the Alta Club at noon to be followed by lunch at 12:30 p.m. in the Prospectors Suite on the Third Floor. Parking is available across the street or the Alta Club will validate if you park at ZCMI.

### Menu Choices:

Beef Tenderloin

Shrimp Scampi

Each entree will be served with salad, the starch of the day, dessert and beverage.

Please have your reservations and check for \$16.50 into the department no later than December 11.



## STEERING COMMITTEE MEETING

Our next Steering Committee Meeting will be on December 6 at 9:00 a.m.

Welcome ?????

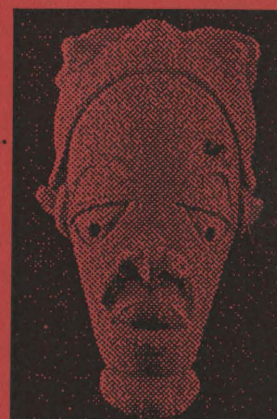


## SPOTLIGHT ON OBJECTS

### Nok Head Comes to Museum

We will be adding an exciting new object from the Nok culture to our African collection this Fall. This culture takes its name from the mining village of Nok where the first specimens were found in Nigeria has an artistic and cultural heritage unsurpassed in sub-Saharan Africa.

Terracotta sculptures, associated with the Nok culture, have been unearthed over a 300-mile stretch of uplands in the southern part of the Nigeria. The Nok tradition (500 BC to AD 200) represents some of the earliest known sculpture yet found in sub-



Head, terracotta, Nok culture, 500 BC to AD 200, UMFA



Head, terracotta, Nok culture, 500 BC to AD 200, UMFA

Saharan Africa and seems to have paved the way for the tradition of superb portrait terracottas and bronzes that later developed at the holy city of Ife in western Nigeria. The Nok people lived in a period which saw the introduction of iron working into West Africa. Iron-smelting furnaces of

about the 4th century BC in central Nigeria are associated with the prehistoric Nok people,

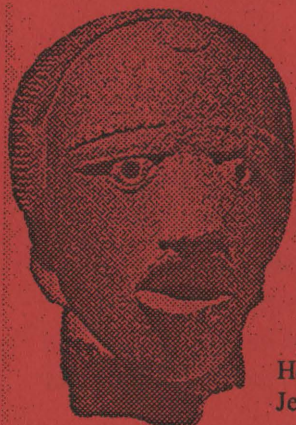


whose artists produced the remarkable terra-cotta heads and large freestanding statuary for which the Nok culture is famous.



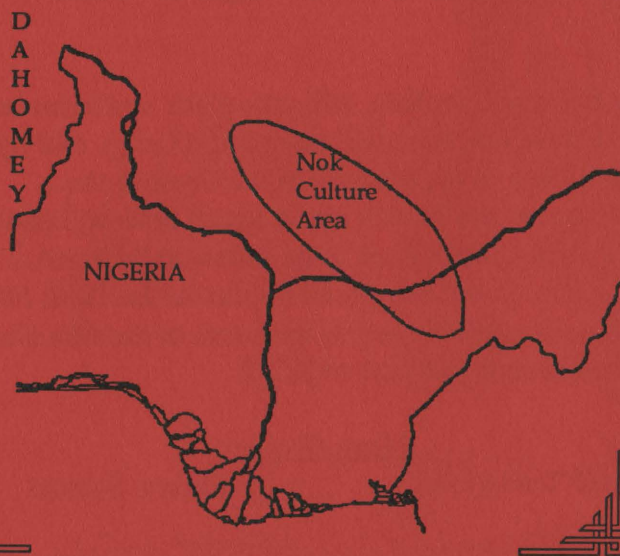
Two views of Head, terracotta, Nok culture, Nok site, found in 1954. Head is broken off from a figure which, if standing upright, could hardly have been less than four feet tall

Nok sculptures vary in size from about four inches up to four feet or more. Heads, such as the recent acquisition by the Museum, would most likely have been parts of nearly life size figures. While the exact purpose of such sculptures is still unknown it is hypothesized that they were connected with the Cult of the Ancestors



Head, terracotta, Nok culture, Jemaa site. The setting of the ears, at the angle of the jaw, is a feature regularly found in Nok sculpture.

Their art was one of geometric simplicity with fairly naturalistic treatment of some details. The eyes normally take the form of an inverted triangle or a semicircle with the sweep of the curve of the lower edge of the eyelid counterbalanced by the curve of the eyebrows above. This eye form is not only typical of Nok but very characteristic to the eyes of modern Yoruba geledé masks. The lips, ears, nostrils and the pupils of the eyes are usually pierced.



To all of our docents and their families

Peace and joy during this  
season of celebration







Ann, Bernadette, Heather and Virginia





# December 1995

Sun Mon Tue Wed Thu Fri Sat

					<b>1</b> 9:30 AM SL Partners	<b>2</b> Open House 2-5pm: Red Butte, Natural History Museum & Fine Arts Museum, Free Admission to all 3 w/ Membership
<b>3</b>	<b>4</b> 10:00 AM Granger H.S.	<b>5</b> 9:30 AM SL Partners 10:45 AM SL Partners 1:00 PM Docent Class	<b>6</b> 9:00 AM Steering Committee 11:00 AM Advisory Board Meeting	<b>7</b> 9:30 AM SL Partners 10:45 AM SL Partners 1:00 PM Docent Class	<b>8</b> 9:30 AM SL Partners 10:45 AM Cosgriff Elem.	<b>9</b>
<b>10</b>	<b>11</b>	<b>12</b> 9:30 AM SL Partners 1:00 PM Docent Class	<b>13</b>	<b>14</b> 10:00 AM Cathedral of the Madeleine/ Holiday Luncheon	<b>15</b>	<b>16</b>
<b>17</b>	<b>18</b>  Hanukkah	<b>19</b> 9:30 AM Western Hills Elem. 10:45 AM Western Hills Elem. 1:00 PM Docent Class	<b>20</b> No Tours	<b>21</b> No Tours	<b>22</b> No Tours  Winter begins	<b>23</b>
<b>24</b> MUSEUM CLOSED	<b>25</b>  Christmas MUSEUM CLOSED	<b>26</b>	<b>27</b>	<b>28</b>	<b>29</b>	<b>30</b>
<b>31</b>  New Year's Eve						



# DOCENT DIALOGUE

The Utah Museum of Fine Arts  
University of Utah

January, 1996

## A Message from the Curator

I hope that everyone has had a pleasant and enjoyable holiday and that you are eager to begin our Winter quarter. The first important event will be our Docent Seminar. Look below for information and plan on coming. Our Docent Seminars are an important way to hone your skills and add to your knowledge.

### DOCENT SEMINAR

Our annual Docent Seminar will be held on **January 11, 18, 25 and February 1** from 1:00 to 3:00 p.m.

The topic will be the **Subjects of Art:**

- |                   |  |
|-------------------|--|
| <u>January 11</u> | * The New Museum in the Classroom Presentation.  |
|                   | * Information on the Partners program for the Winter.  |
|                   | * "Still Life and History Paintings" will be discussed by the Education Staff.                               |
| <u>January 18</u> | * An Overview of Landscape Painting utilizing the Great Salt Lake exhibition - Will South, Research Curator. |
|                   | * Video  |
| <u>January 25</u> | * Portraits versus Genre - Randall Lake  |
| <u>February 1</u> | * Fantasy and Non-objective Paintings - Bonnie Succac.   |

### STEERING COMMITTEE MEETING

There will be no Steering Committee Meeting in January but we ask that the Daily chairs remind their team members of the Docent Seminar and the importance of their attendance at the sessions.

### SPECIAL TOUR OF THE CATHEDRAL OF THE MADELEINE

Helene Fairchild is giving a tour of the Cathedral of the Madeleine on January 12 at 12:30 p.m. Any docent who enjoyed the tour by Sam Wilson of his Stations of the Cross and would like to learn more about the Cathedral is invited to attend Helene's lecture.

### SPOTLIGHT ON CULTURES

#### Fashion Among the Ancient Egyptians

The vast quantities of art and artifacts that have been preserved by the dry climate of Egypt permit a clear picture of the daily life of this ancient civilization to emerge. Because of the warm temperatures, Egyptian costumes were minimal. The usual fabric was linen, left in its natural off-white color, some of which was so finely woven that it was transparent. The Egyptian practice of weaving gold thread into fabric is today a lost art.

Men of the Old Kingdom wore belted loincloths wrapped around the waist; the loincloth was sometimes supplemented by a linen cape or an animal hide draped over the shoulders. By the time of the Middle Kingdom, the loincloth had been lengthened into an intricately pleated skirt. Egyptian women wore linen tunics or skirts that



extended from above or below the breast down to the ankle. The garments were often supported by shoulder straps, although some tunics had short-sleeves. The basic design was simple, the elaboration and color of the costumes coming from the belts, collars, and headdresses that accompanied them. Wide collars and other adornments were of gold and semiprecious stone, or of glass. Headdresses were decorated with elaborate depictions of birds or serpents in gold and with colorful stones signifying rank. Sandals were worn on the feet or the poor went barefoot. The Egyptians adorned themselves with formalized multi-tiered or thickly plaited black wigs in vivid colors, often interwoven with gold jewelry. Cosmetics invariably completed the costume.

**Cosmetics:** Since most cosmetics were in solid form they were mixed with a liquid. Slate cosmetic palettes, in bird or animal form were used to grind the solid material and mix it with the liquid. The ancient Egyptians lavished attention on the eyes, in part because the cosmetics used served as protection from flies and the sun's glare. Both men and women painted their lashes, lids, and eyebrows black with kohl, a dark pigment made of a paste of soot, antimony, or galena, a form of lead ore. The underside of the eye was outlined with a green paste made from ground malachite and a mixture of ground ants' eggs. Henna was used as a hair dye, to color lips and to dye the fingernails, the palms of the hands, and the soles of the feet.

Scents and unguents, restricted at first to use in the rituals of mummification, became an important product in the Egyptian export trade. Raw essences were brought from throughout the Mediterranean to be compounded in Egypt and sold as perfumes, creams, and lotions. Rouges, whitening powders, abrasives for cleaning the teeth, bath oils, and lipsticks were used daily by both sexes among the upper classes. Almond, olive, and sesame oils, thyme and oregano, frankincense and myrrh, spikenard, saffron, rosewater, and chypre formed the basis for concoctions that were eventually used throughout the world.

**Perfumes:** due to the extremely arid climate oils were highly prized and used to anoint the body and retain moisture. Compounds of fragrant essences obtained from plants and other odorous substances were used as perfumes. Alabaster and glass jars and bottles reveal the use of fragrant ointments and oils.

Myrrh was highly prized in the ancient and medieval world as an ingredient of perfume, incense, cosmetics, and medicines. The Egyptians used it in embalming, filling body cavities with powdered myrrh as well as extracting the essential oil for use as an ingredient of perfume.

## SPOTLIGHT ON OBJECTS



### Egyptian Glass

The color found in Egyptian glass is produced by the impurities left in the compound. Very small metal particles in glass can color it deeply; for instance, the addition of gold produces ruby-colored glass. Glass was used in Egypt for decorative objects, mainly as a colored glaze on stone or pottery beads, before 3000 BC. The art of making glass was perfected about 1500 BC in Egypt and the Near East.

Glass vessels were made by the "core-formed" technique, that is, by winding molten glass around a core and then, once the glass had cooled and hardened, removing the core. Invented in the Near East or Egypt around 1500 BC, this technology was quickly developed in Egyptian royal workshops in Dynasty 18. The workshops of the pharaoh Amenhotep III (ca. 1391-1353 BC) produced many examples of a opaque cobalt-blue color with yellow and white festooned decoration. These small vessels held perfumed ointments and other costly cosmetics. Face and body paints, as well as skin oils and unguents, have been found in pots and jars or in the form of sticks and pencils, some from the 4th millennium BC.



# January 1996

Sun	Mon	Tue	Wed	Thu	Fri	Sat
	<b>1</b>  New Year's Day	<b>2</b>	<b>3</b> 11:00 AM Advisory Board	<b>4</b> 1:00 PM Docent Class	<b>5</b> 9:30 AM Highland Middle School	<b>6</b>
<b>7</b>	<b>8</b>	<b>9</b> 9:30 AM Brockman JH (See it in Words) 10:45 AM Brockman JH (See it in Words) 1:00 PM Docent Class	<b>10</b> 10:00 AM Brighton High School - Jewelry Class	<b>11</b> 1:00 PM Docent Seminar - Subjects of Art	<b>12</b>	<b>13</b>
<b>14</b> 1:00 PM Lecture - Dean May on the Images of the Great Salt Lake 2-5 pm Great Salt Lake Exhibit Opens	<b>15</b>  Martin Luther King, Jr. (Observed) MUSEUM CLOSED	<b>16</b> 9:30 AM Western Hills 10:45 AM Western Hills 1:00 PM Docent Class	<b>17</b>	<b>18</b> 9:30 AM Hillside Intermediate 1:00 PM Docent Seminar - Subjects of Art	<b>19</b>	<b>20</b>
<b>21</b>	<b>22</b>	<b>23</b> 1:00 PM Docent Class	<b>24</b>	<b>25</b> 1:00 PM Docent Seminar - Subjects of Art	<b>26</b>	<b>27</b>
<b>28</b>	<b>29</b>	<b>30</b> 9:30 AM SL Partners 10:45 AM SL Partners 1:00 PM Docent Class	<b>31</b> 9:30 AM SL Partners 10:45 AM SL Partners			



# DOCENT DIALOGUE

The Utah Museum of Fine Arts  
University of Utah

February, 1996

## A Message from the Curator

The docents and education staff will host a good-by luncheon for Ann Stewart on February 1 at 1:00 p.m. Please R.S.V.P. to education, 581-3580 by January 29 if you plan on attending.

## DOCENT SEMINAR

Seminar on **Subjects of the Artist** continues on February 8. Our guest artist will be Bonnie Succer who will discuss Fantasy in Art

## STEERING COMMITTEE MEETING

The next meeting of the Steering Committee will be on February 7 at 9:00 a.m.

## SPOTLIGHT ON OBJECTS

There are eight new carved Indian sculptures in the Asian gallery. These objects are on loan from the Christensen Fund.

1. Screen depicting goddesses, female dancer and Krishna, 14th century, L.1995.002.006, A-F

**Krishna:** Perhaps the most popular god of Hinduism, **Krishna** [krish'-nuh] is celebrated in literature, art, music, and dance throughout India. He may be depicted as the blue, flute-playing beloved of the cowmaids (gopis) of Brindaban, as a prince consorting with his lover Radha, or as a small child caught stealing butter. The basic

source for this Krishna is the Puranas, especially the Bhagavata Purana. In Krishna the most sensitive sentiments of erotic love, yearning for salvation, elements of folk legends, and the tradition of Sanskrit literature are blended.

Connected in popular belief but of a quite different temperament is the Krishna of the Bhagavad Gita [bah'-guh-vuhd gee'-tah], an avatar or incarnation of Vishnu, who discourses to the hero Arjuna on the battlefield of Kurukshetra. The Bhagavad Gita (Sanskrit for "The Lord's Song") is one of the most widely studied sacred writings of Hinduism. Taken from Book VI of the Indian epic Mahabharata, the Bhagavad Gita, written as a poem, is Krishna's response to questions posed by Arjuna, a warrior prince, concerning his responsibility in good and evil as he is about to go into battle. Krishna, incarnated as Arjuna's charioteer, laid the cornerstone of Hindu philosophy by instructing Arjuna with the following principles: the world of matter and individual consciousness are grounded in the same spiritual reality; intuition can grasp the divine reality; human beings possess two natures, a divine self within a material being; and life is intended to lead people to unity with the divine spirit. The **Mahabharata** (muh-hah-bah'-ruh-tuh), a classical Indian epic written in Sanskrit, is traditionally ascribed to a legendary sage, Vyasa, but was actually compiled by many anonymous poets and Hindu priests between the 5th century BC and the 4th century AD. The poem is composed of more than 90,000 couplets that relate the turbulent history of the ancient kingdom of Kurukshetra and contains the teaching of the god Krishna, the Bhagavad Gita. With the Ramayana, the Mahabharata is the principal source of Hindu social and religious doctrine.



2. Ceiling panel depicting Bhagavati (Sanskrit for "divine female"), L.1995.002.003.

3. Window screen with Durga, Sadashiva and Indra, 17th century, L.1995.002.005. The earliest development of Indo-European mythology for which evidence is plentiful comes from the Indian Rig-Veda, compiled probably at the end of the 2d millennium BC by the Aryans, who had overrun northern India. The most important god of the Rig-Veda is Indra, the warrior. In Hinduism, Durga [dur'-gah] is one form of the mother-goddess Devi, the consort of Shiva. According to Hindu lore, the gods begged her to find and destroy Mahisasura, a demon who had dethroned them. Mounted on a lion, Durga battled the demon and at last thrust her lance through his heart. In art, she is depicted riding a lion or a tiger.

4. Door panel depicting the wedding of Shiva and Parvati, L.1995.002.004. One of the two principal Hindu gods (the other being Vishnu), **Shiva** (shi'-va) is frequently viewed as the destroyer of the world prior to each period of dissolution. He is depicted in both terrible and graceful forms, the latter including the dancing Shiva, or Nataraja. His consort is a mother goddess, Ambika, known by various other names such as Parvati, Uma, Durga or Kali and his presence is iconographically suggested by the image of his vehicle, a bull (Nandi), or by the pillar-shaped lingam, a phallic image. Among the many metamorphoses of the wife of the Hindu god Shiva is that of **Kali** (the Black One, kah'-lee). She represents one facet of Shakti, the divine creative power or mother goddess, but also the power of destruction. The rituals of her cult, which is particularly strong among the lower castes in India, focus both on sensual pleasure and on fertility. Her most famous legend concerns her struggle with Raktavija, head of an army of demons. Failing to wound him mortally with any of her weapons, Kali finally overcame him by drinking all his blood. A representation of **Ganesha** (guh-nesh'-uh) the elephant-headed Hindu god, the son of Shiva and Parvati can be seen to the left. Business people and others ready to embark on difficult endeavors pray to Ganesha

to clear obstacles from their paths.

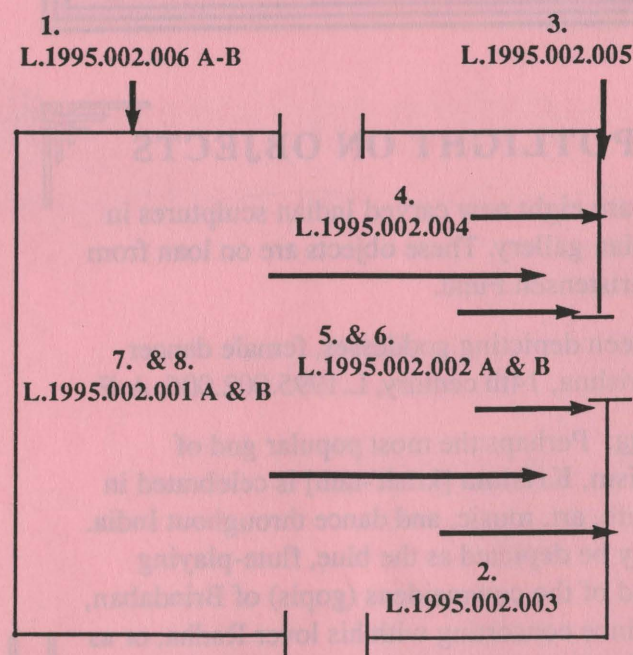
5. Doorway bracket with riders on horses and yalis, early 18th century, L.1995.002.021 A.

6. Doorway bracket with riders on horses and yalis, early 18th century, L.1995.002.002 B.

7. Temple gateway tower with Krishna Lila and Ramayana scenes, 17th century, L.1995.002.001 A.

8. Temple gateway tower with Krishna Lila and Ramayana scenes, 17th century, L.1995.002.001 B.






Unlike the Mahabharata, the other great Sanskrit epic of India, the Ramayana [rah-mah'-yuh-nuh] appears to be the work of one person--the legendary sage Valmiki, who probably composed it in the 3d century BC. Its best-known recension (the work of Tulsi Das, 1532-1623) consists of 24,000 rhymed couplets of 16-syllable lines, organized into seven books. The poem incorporates many ancient legends and draws on the sacred books of the Vedas. Literally translated as "relating to Rama," it describes the efforts of Kosala's heir, Rama, to regain his throne and rescue his wife, Sita, from the demon King of Lanka.





# February 1996

Sun Mon Tue Wed Thu Fri Sat

				<b>1</b> 9:30 AM SL Partners 10:45 AM SL Partners 1:00 PM Farewell Luncheon for Ann Stewart	<b>2</b> 9:30 AM SL Partners 2:00 PM St. Joseph Villa Groundhog Day 	<b>3</b>
<b>4</b>	<b>5</b>	<b>6</b> 9:30 AM SL Partners 10:45 AM SL Partners 1:00 PM Docent Class	<b>7</b> 9:00 AM Steering Committee 11:00 AM Advisory Board	<b>8</b> 9:30 AM SL Partners 10:45 AM SL Partners 1:00 PM Docent Seminar	<b>9</b> 9:30 AM SL Partners 10:45 AM Lincoln Elementary 2:30 PM SLCC Art History	<b>10</b> 2:30 PM SLCC Art History
<b>11</b> 3:00 PM Lecture--Will South on Images of the Great Salt Lake	<b>12</b>  Lincoln's Birthday	<b>13</b> 9:30 AM SL Partners 10:45 AM SL Partners 1:00 PM Docent Class	<b>14</b> 	<b>15</b> 9:30 AM SL Partners 10:45 AM SL Partners 1:00 PM Docent Class	<b>16</b> 9:30 AM SL Partners	<b>17</b>
<b>18</b>	<b>19</b>  PRESIDENT'S DAY MUSEUM CLOSED	<b>20</b> 9:30 AM SL Partners 10:45 AM SL Partners 1:00 PM Docent Class	<b>21</b> 9:30 AM SL Partners 10:45 AM SL Partners 7:00 PM Reception for Master Pieces and Miner Pieces	<b>22</b> 9:30 AM SL Partners 10:45 AM SL Partners 1:00 PM Docent Class  Washington's Birthday	<b>23</b> 9:30 AM SL Partners	<b>24</b>
<b>25</b>	<b>26</b>	<b>27</b> 9:30 AM SL Partners 10:45 AM SL Partners 1:00 PM Docent Class	<b>28</b> 9:30 AM SL Partners 10:45 AM SL Partners	<b>29</b> 9:30 AM SL Partners 10:45 AM SL Partners 1:00 PM Docent Class		



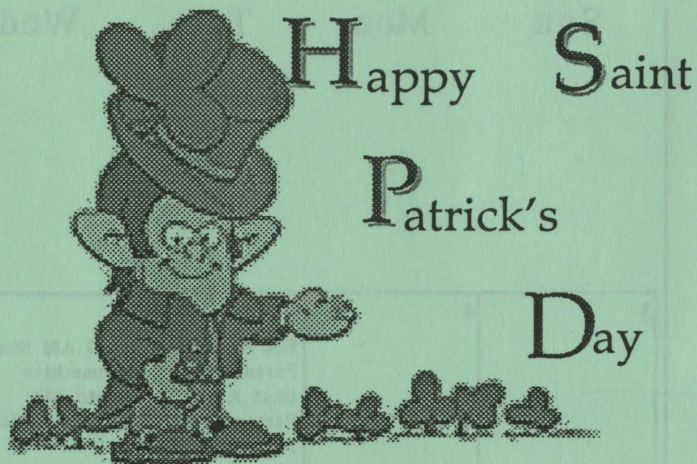
# DOCENT DIALOGUE

The Utah Museum of Fine Arts  
University of Utah

March, 1996

## **A Message from the Curator**

I know that you will join me in congratulating Virginia on her promotion to Associate Curator. The position is now full-time. We will be looking for someone to replace her as Assistant Curator but, due to financial restrictions, we will only be able to fill the vacancy on July 1st.



## **DOCENT MEETING**

Our next Docent Meeting will be on March 14 at 1:00 p.m. Our guest speaker will be Will South who will lecture on our American paintings collection.

## **STEERING COMMITTEE MEETING**

Our next Steering Committee meeting will be on March 6 at 9:00 a.m.

## **TAX TIPS FOR VOLUNTEERS**

If they itemize deductions, volunteers may deduct unreimbursed out-of-pocket expenses directly related to their volunteer services in preparing their tax returns. Examples of the types of expenditures that volunteers may deduct include:

- ⇒ Transportation expenses to get to the museum and return home, including automobile mileage and expenses for gas and oil. The University allows staff members to deduct \$0.30 per mile when on work related trips but check to make sure that you can deduct that amount. Good record-keeping for transportation-related costs is a must for volunteers who intend to claim automobile-related deductions.
- ⇒ Parking costs.
- ⇒ Telephone costs in connection with their volunteer duties.
- ⇒ Dues, fees or assessments made to a qualified organization.

## **THE DOCENTS HIT THE ROAD ONCE AGAIN**

Our next Annual Field Trip to regions far-flung will be to Philadelphia. We will visit the Cezanne exhibition at the Philadelphia Museum of Art and the Barnes Collection. Possible side trips include seeing the collection of Andrew Wyeth paintings at the Brandywine Museum and a visit to the Winterthur Museum. The selection of places to visit is almost overwhelming but side trips to satisfy individual interests can also be arranged. If you have particular place you would like to visit please let Bernadette know. If there is enough interest from other docents we can add it to the agenda.



March 1996						
Sun	Mon	Tue	Wed	Thu	Fri	Sat
					1 9:30 AM SL Partners 1:30 PM Avenues Montesorri 12 & 3:20 p.m. ESL Class-Cherry Wong	2
3	4	5 9:30 AM SL Partners 10:45 AM SL Partners 1:00 PM Docent Class	6 9:00 AM Steering Committee 11:00 AM Advisory Board	7 9:30 AM SL Partners 10:45 AM SL Partners	8 9:30 AM SL Partners 10:45 AM Cosgriff Elem.	9
10	11	12 1:00 PM Docent Class	13 9:30 AM Horizonte School (Images & Words)	14 10:45 AM Bennion Jr. High 1:00 PM Docent Monthly Meeting/ Speaker: Will South	15 9:30 AM Highland Middle School	16
17	18 9:30 AM Highland High (Images & Words)	19 9:30 AM Highland High (Images & Words) 1:00 PM Docent Class	20 9:30 AM Highland High (I & W) 2:30 PM U of U Elder Hostel	21	22	23
24 3:00 PM Lecture: Angelika Pagel on Images of the GSL	25 9:30 AM Highland High (Images & Words)	26 9:30 AM Highland High (Images & Words) 1:00 PM Docent Class	27 9:30 AM Highland High (Images & Words)	28	29	30
31						



# DOCENT DIALOGUE

The Utah Museum of Fine Arts  
University of Utah

April, 1995

## A Message from the Curator

I would like to commend all of our docents for the dedication and commitment they have shown during the past winter. Your willingness to come in snow, rain or wind puts the post office to shame. It makes me want to stand on the roof of the tallest building on campus and shout out just how great you all are. Since I am afraid I would end up in a padded cell I will just keep on what I have been doing -- praising you all to any one who asks about our docents.

### DOCENT MEETING

The next Docent Meeting will be on April 11 at 1:00 p.m.

### STEERING COMMITTEE MEETING

The next Steering Committee Meeting will be on April 3 at 9:00 a.m.



The Education Staff  
wishes you and your  
families a holy

Passover and a  
blessed Easter.



## SPOTLIGHT ON OBJECTS

### "Palembang Selendang"

A woman's ceremonial shoulder cloth from Sumatra, our example, 1987.51.2, is made from silk. The museum's cloth is done in the batik technique whereby wax is applied to the cloth to cover it for the various stages of dyeing. The design is first sketched on the cloth with a pencil. Then, all of the intricate portions which are to be protected from the first dye are carefully covered on both sides of the cloth with melted wax. By dyeing, removing the wax, re-waxing and re-dyeing several times, usually in yellow, brown and blue, the piece of batik is completed.




Both men and women wear selendang or shoulder cloths. Women's selendang are usually shaped from rectangular textiles folded in half lengthwise and worn over the shoulder. In some areas of Sumatra the cloth is passed under the left arm and the two ends are tied in a knot on the right shoulder which indicates a woman's status as married.

While silk was preferred cotton was employed by poorer villagers. Cotton also provided the weft thread for the center section in order to provide strength and durability for the many tyings the cloth would undergo. Additional silk and/or metallic thread were applied to most ceremonial textiles during the weaving to add stunning patterns that often identified the village of the weaver.

Some of the techniques used in include embroidery -- couching, drawn work, satin stitch -- slit tapestry and weft ikat. These techniques are utilized not only to produce the textile to convey a message to both wearer and observer. Many motifs are drawn from nature -- for example, "kunang kunang" represents fireflies and "ulek tantadu", parading caterpillars.



# April 1996

Sun	Mon	Tue	Wed	Thu	Fri	Sat
	1 April Fools Day	2 1:00 PM Docent Class	3 9:00 AM Steering Comm. 10:00 AM Alpine Elem. 11:00 AM Advisory Board 11:15 AM Alpine Elem.	4  Passover	5 Good Friday	6
7  Daylight Savings-- set ahead 1 hour  Easter	8	9 9:30 AM East High (Images & Words) 12:30 PM East High (Images & Words)	10 9:30 AM East High (Images & Words) 2:15 PM Elder Hostel 7:00 PM Evening for Educators	11 9:30 AM East High (Images & Words) 12:30 PM East High (Images & Words) 1:30 PM Docent Monthly Meeting	12 9:30 AM Hunter High (Daily Team)	13
14	15	16 9:30 AM Eastwood Elem. 10:45 AM Lowell Elem. 1:00 PM Docent Class	17 9:30 AM Oakwood Elem. 10:45 AM Oakwood Elem. 7:00 PM High School Show Reception	18 9:30 AM Crescent Elem. (PARTners Tour)	19	20
21	22	23 1:00 PM Docent Class	24 10:45 AM Hunter Elem.	25 9:30 AM Crescent Elem. (PARTners Tour) 10:45 AM Copperhills Elem.	26	27
28	29	30 9:30 AM Hartwind Elem. 10:45 AM Hartwind Elem. 1:00 PM Docent Class				



# DOCENT DIALOGUE

The Utah Museum of Fine Arts  
University of Utah

May, 1996

## A Message from the Curator

This year was a particularly busy one what with our expansion of the Images and Words Program to three high schools in the Salt Lake District. Thank you to all the docents for your willingness to give over and beyond what is expected of you. While the education staff may conceive and direct the programs it is the high quality of our docents which brings our audience back repeatedly.



*You're Invited* to the  
**DOCENT  
SPRING LUNCHEON**

The Docent Spring Luncheon will be held on May 9 at the Willow Creek Country Club. If you haven't already done so please sign up by selecting your entree on the list posted on the bulletin board by Heather's desk.

*Menu*

Soup of the Day

Chef's Vegetable Selection

### *Entree*

[Choice of One]

Lemon Herb Chicken

Cobb Salad

Cream Puff with Chocolate Sauce

Tea Coffee Soft Drink

## STEERING COMMITTEE MEETING

Our last Steering Committee Meeting for this Fiscal Year will be on May 1 at 9:00 a.m. There will be a special joint meeting and lunch of the 1995-96 and the 1996-97 Steering Committees on July 17. Please mark this date and look for your invitation in late June.






## TRIP TO PHILADELPHIA

There will be a meeting of all the participants of our trip to Philadelphia on June 6 at 1:00 p.m.



# May 1996

Sun	Mon	Tue	Wed	Thu	Fri	Sat
			1 9:00 AM Steering Committee 10:00 AM Morgan Elementary 11:00 AM Advisory Board	2 10:45 AM Sandy Elementary	3 9:30 AM Jewish Community Center (PARTners Tour)	4
5 Cinco de Mayo	6 9:15 AM Art For Elementary Teachers (PARTners Tour)	7 9:30 AM Canyon View Elementary 11:00 AM Canyon View Elementary 1:00 PM Docent Class	8 9:30 AM Crescent Elementary (PARTners Tour)	9 1:00 PM DOCENT LUNCHEON (Willow Creek Country Club)	10 2:30 PM Salt Lake Community College (June Orme)	11
12  Mother's Day	13 12:00 PM Neighborhood Garden Club (Anne D & Virginia K)	14 9:30 AM Gramercy Elem. 10:45 AM Gramercy Elem.	15 10:45 AM Lehi Elementary 1:00 PM Lehi Elementary 7:00 PM Images and Words Reception	16 Ascension Day	17 ART IN BLOOM	18  Armed Forces Day ART IN BLOOM
19 ART IN BLOOM	20	21	22 9:30 AM Fremont Elementary 10:45 AM Fremont Elementary 11:00 AM U of U French Literature Class	23 9:30 AM McMillan Elementary 10:45 AM McMillan Elementary	24	25
26 Pentecost	27  Memorial Day (Observed) MUSEUM CLOSED	28	29 9:30 AM Rolling Meadows 11:00 AM Rolling Meadows	30 9:30 AM Plymouth Elementary 11:00 AM Plymouth Elementary	31	



# What's Up at UMFA?

## ANN STEWART, ASSOCIATE CURATOR OF EDUCATION, RETIRES

Ann Stewart is retiring from the Utah Museum of Fine Arts after seventeen years of service. Her knowledge and expertise helped mold the Museum's premier programs including the Salt Lake PARTners program. Throughout her career, Ann has touched many children through art and the Museum. We are going to miss her and wish her the best of luck.

## THE MUSEUM TAKES A TRIP TO IBAPAH

Last fall the Museum was given the opportunity to take a trip to Ibapah elementary located in a town on the western Utah border about 70 miles south of Wendover. This school serves children from both the ranching community and the Goshute Indian Reservation. Ann Stewart and docent Marge Powis taught 20 receptive children about art, the elements of art and the Museum. They also left some reproductions of Masterworks for the school to use in their curriculum. Ann and Marge are planning to visit Ibapah again in the spring.

## MASTERPIECES AND MINERPIECES

We have just finished the second year of our Masterpieces and Minerpieces program we do in conjunction with Lorin Thunell and his Small Metals students at Brighton High. The program consisted of a visit to the classroom by a museum representative who taught the students how to look at art and gain inspiration from art. The students visited the Museum for a tour and then created a piece of jewelry based on inspiration from art in the Museum or elsewhere. These pieces were then juried and placed on exhibit at the Utah Museum of Fine Arts. A reception for the students and their parents honored their accomplishments.



Russel T. Gordon, 1936, *The Hot Dog Bridge*, 1974, Lithograph, Dr. and Mrs. Christopher A. Graf, Acc. 1974.70.43.21

## Temporary Exhibitions

### VAL A. BROWNING COLLECTION OF EUROPEAN MASTERWORKS

#### Exhibition Ongoing

An exhibition of the Browning collection comprised of 39 paintings. The collection contains a wide range of styles including *Dance Around the Maypole* ca. 1620-25 by Pieter Brueghel the Younger and *Portrait of the Young Countess Schouvalof*, 1797 by Marie Louise Elisabeth Vigée Le Brun. All the pieces were a generous donation from Mr. Val A. Browning.

### IMAGES OF THE GREAT SALT LAKE: AN EXHIBITION CELEBRATING THE UTAH STATEHOOD CENTENNIAL

January 12 to March 31, 1996

An exhibit celebrating Utah statehood centennial with artwork showing diverse artists' interpretation and inspiration of the Great Salt Lake.

### WHAT'S IT ALL ABOUT: THE SUBJECTS OF ART

January 2 to March 31, 1996

This annual exhibit curated by the Educational Services at the Utah Museum of Fine Arts focuses on the subjects that artists portray: Still Life, Genre, History, Fantasy, Portrait, Non-objective, and Landscape. The exhibit coincides with the theme of the Salt Lake City/UMFA 4th grade PARTners program this semester.

### SALT LAKE CITY HIGH SCHOOL EXHIBITION

April 11 to April 28, 1996

Works by students enrolled in studio art classes in the four Salt Lake City High Schools. East High School, Highland High School, West High School and Horizonte School are represented.

### ART IN BLOOM

May 17-18-19, 1996

The Gala biennial fund raiser sponsored by the Museum of Fine Arts Advisory Board in support of Museum Educational Services. (Entry fee for this event only)

### IMAGES AND WORDS HIGH SCHOOL WRITING EXHIBITION

May 15 - June 30, 1996

Annual exhibition of literary pieces written by Salt Lake high school students that were inspired by art from the Museum.





## UTAH MUSEUM OF FINE ARTS EDUCATIONAL SERVICES

Ongoing Programs, Resources and Services for Students and Educators

For information on any of the items listed below, please call (801) 581-3580

### • Guided Group Tours

Tours are given Tuesday - Friday at 9:30 and 10:45 a.m., and are *available by reservation only*. Special requests may be accommodated with enough advance notice. Since we have such a high demand for tours, we request that you book your tour at least 1-3 months in advance. The museum conducts tours for groups of all age levels. We ask school groups to bring one adult for every ten children, and we limit groups to 60 students at one time. Tours run between 1/2 hour to 1 hour, depending upon the age group.

### • Self-Guided Tours

To enable more groups to visit the Museum, we encourage teachers to create their own museum experiences when guided tours are unavailable. Teachers are welcome to guide their own groups and are asked to follow the guidelines listed below:

1. *Call for reservations for a self-guided tour*
2. Limit self-guided groups to 60 students
3. Bring 1 adult for every 10 students
4. Plan self-guided tours for the afternoons (noon - 5 pm)

### • Travel Assistance for High School Groups

Funding for bus transportation is available for high school classes wishing to tour the Utah Museum of Fine Arts. Teachers of humanities, fine arts, history, literature and languages will find the Museum tour applicable to their studies; however, high school teachers of any discipline may apply. There are limited tour times available, so requests for assistance will be filled in order of receipt. This program is made possible through the generous gift of an anonymous donor.

High school teachers wishing to participate in this program should call Educational Services at 581-3580 for more information and scheduling.

### • Self-Guided Tours & Activity Sheets for High School and College Students

Schedule a self-guided tour of the museum for your high school or college students and we'll provide you with self-guided worksheets of the collections. The following self-guides are available:

<i>African Art</i>	<i>English Painting</i>
<i>Oceanic Art</i>	<i>American Art</i>
<i>North American Indian Art</i>	<i>Abstract Art</i>
<i>Pre-Columbian Art</i>	<i>Ceramics</i>
<i>Ancient Greek Art</i>	<i>Jewelry in the Museum</i>
<i>Italian Art, Renaissance</i>	<i>The Human Figure</i>
<i>French Art, 15th-18th Cen.</i>	<i>Architecture at the</i>
<i>Thinking About Art</i>	<i>University of Utah</i>
<i>The Elements of Art</i>	<i>Baroque Art</i>
<i>Dutch and Flemish Art</i>	<i>Medieval Art</i>
<i>Chinese Art</i>	<i>Power</i>
<i>Egyptian Art</i>	<i>Heroes and Adventure</i>
<i>English Decorative Arts</i>	<i>Looking at Art</i>

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*Self-guided tour groups must make reservations* with our office in order to prevent overcrowding in the Museum. Call us (581-3580) to make a reservation or if you are interested in receiving any of these **free** self guide worksheets. Please photocopy for your students as necessary.

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### • Teacher Resource Center (TRC)

Objects from a variety of cultures such as Africa, Egypt, China and Mexico are available to teachers for two-week loan periods, for classroom or media center exhibits. Various art education and art history videos are also available to check out. For more details, a complete list or reservations, please contact Educational Services at 581-3580.

*Due to an increased demand for the TRC, we request that you make reservations for objects that you would like to check out. Walk-ins or same day requests cannot be accommodated because of limited staff.*



JOINT STEERING COMMITTEE MEETING  
JULY 14, 1995



Front: Virginia Catherall,  
Bernadette Brown, Kathie Zumbro,  
Ruth Feeny  
Back: Karin Brown, Virginia  
Kalantzes, Billie Rich



Kathie Zumbro, Marge Powis,  
Anne Dolowitz, Virginia Kalantzes,  
Karin Brown



Virginia Kalantzes, Wilma Hooper,  
Pat Faulkner, Anne Dolowitz





Virginia Catherall, Marge Powis,  
Kris Hodson, Karin Brown



Virginia Catherall, Billie Rich,  
Bernadette Brown, Elaine Call,  
Kathie Zumbro, Ruth Feeny





Ann Stewart, Virginia Kalantzes,  
Anne Dolowitz, Kris Hodson,  
Virginia Catherall, Marge Powis



Front: Marge Powis, Virginia  
Catherall, Kris Hodson, Billie  
Rich, Karin Brown  
Back: Anne Dolowitz, Virginia  
Kalantzes, Kathie Zumbro



MUTATIONS, CREATIONS,  
AND TRANSFORMATIONS  
AUGUST 14-18, 1995

**MUTATIONS, CREATIONS AND TRANSFORMATIONS**

The week-long workshop offered this summer by Educational Services was a great success. During the week of August 14-18, young people ranging in ages from six to twelve used the Museum's collections as an inspiration to create original designs for T-shirts and quilt blocks. In addition, a make-up artist transformed students' features to resemble a face they had seen in the Museum's collection. A reception for parents was held during which time the proud artists displayed their creations while students and parents alike enjoyed lemonade and cookies. As usual, our docents provided needed assistance to the staff. Our thanks go to Tara Anderson, Jean Bess, Karin Brown, Elaine Call, Anne Dolowitz, Pat Faulkner and Ruth Feeny.



Docent Anne Dolowitz admires the clay pieces of John Burrell and Russell Hisskamp, participants in Educational Services Department's *Mutations, Creations and Transformations*





Students sketch ideas in  
the Oceanic Gallery.



Virginia Catherall discusses  
geometric shapes with  
students in the African Gallery.



Beth Dupont and Meggin Menke  
work on their "T" shirts.





Tylor Graham sews his quilt block into a banner as Kimball Hartman waits for his turn.



Instructor Charlotte Anderson helps Madison Major with her sewing.



Brittany Hileman and Meggin Menke create their quilt blocks.





Sarah Dupont discusses her  
design with instructor  
Bernadette Brown.



Docent Pat Faulkner helps  
Russell Huiskamp and  
John Burell.



DOCENT MEETING  
SEPTEMBER 1995



Karin Brown



Mala Bidwai



## **PARTNERS**

### **A COOPERATIVE PROGRAM BETWEEN THE UTAH MUSEUM OF FINE ARTS EDUCATIONAL SERVICES DEPARTMENT AND THE SALT LAKE CITY SCHOOL DISTRICT**

PARTNERS, the arts and humanities program initiated in 1982 by Educational Services of the Utah Museum of Fine Arts for students in the Salt Lake City Schools, will begin its 14th year this October. Since its beginning in 1982, 21,402 fourth and fifth grade students have participated in the program. Goals of this partnership between the Museum and the Salt Lake City School District are to help students enjoy looking at works of art for their intrinsic aesthetic value and to broaden students' understanding of world cultures as seen in visual art from the past and present.

This curriculum-based program brings all fourth grade students in the Salt Lake City School District to the Museum twice during the school year for docent-guided tours. The students are prepared for their visits by two classroom presentations taught by Museum-in-the-Classroom docents. The fall segment of the program, based upon the "Elements of Art: Line, Shape/Form, Color, Texture, and Light/Shadow," provides the foundation for fourth grade arts activities. Museum Educational Services designs teacher materials to support PARTNERS objectives. Every student receives a workbook, *The Magic of Art: How Artists Use the Elements of Art*, published by Educational Services.

Associate Curator of Education, Ann K. Stewart, says teachers are supportive and appreciative of PARTNERS because it assists them in fulfilling requirements of the Utah State Core Curriculum for the Visual Arts. Students are enthusiastic also, as they discover the Museum. "We receive priceless 'thank you' letters from the students describing their favorite Museum objects as well as their own artistic talents and aspirations."

During the fall 1995 Museum visit, fourth grade students will discover the elements of art in the new exhibition, *The Bungalow Lifestyle and the Arts and Crafts Movement in the Intermountain West*. A special education exhibition in the Beatrice M. Hansen Gallery will allow students to compare the elements of art as seen in furniture of the Victorian era, the Arts and Crafts movement and the Modern era.



DOCENT TRIP TO LOGAN  
NORA ECCLES HARRISON MUSEUM  
LUNCH AT  
OLD CHURCH RESTAURANT  
OCTOBER 16, 1995



Marge Powis  
at the  
Old Church Restaurant





Ruth Feeny, Jean Grua,  
Ettalue Nelson, Helene Fairchild



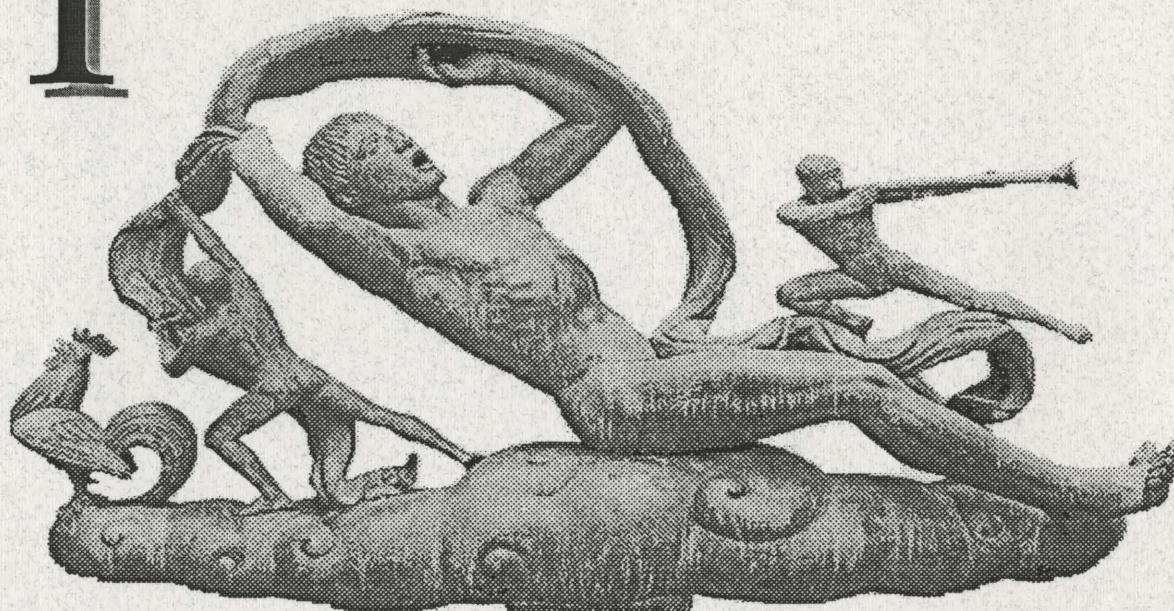
Ila Jane Aldrich, Jan Clute,  
Elizabeth Drinkaus, Marge Powis



Virginia Johnsen,  
Arita Sparks, Pam Parrot



# The Utah Museum of Fine Arts



Paul Manship, *Morning*  
UMFA Collection

Cordially invites You to attend a  
Museum Open House and exhibit in  
honor of Brighton High School's Small  
Metals Students

Wednesday, February 21, 1996 7:00 p.m.

Enjoy refreshments and view the stu-  
dents small metals creations and  
some of the art that inspired them.





TUESDAY TEAM  
TRIP TO SPRING SALON  
SPRINGVILLE MUSEUM OF ART  
APRIL 1996

Virginia Kalantzes, Susan Mumford,  
Karin Brown, Lois Stevens,  
Anne Dolowitz, Elodie Payne,  
Arva Whitby, Pam Stewart (front)



Pam Stewart, Susan Mumford,  
Lois Stevens, Karin Brown,  
Arva Whitby



Virginia Kalantzes, Susan Mumford,  
Karin Brown, Anne Dolowitz,  
Lois Stevens, Arva Whitby,  
Elodie Payne





Jean-Honore Fragonard, *Mademoiselle  
Marie Madeleine Guimard*, ca. 1772  
Acc. 1993.034.013

# The Utah Museum of Fine Arts and the Salt Lake District High Schools

Cordially invites you to attend an

## *Images and Words* Museum Open House

in honor of  
Salt Lake City District High School  
English and Humanities Students

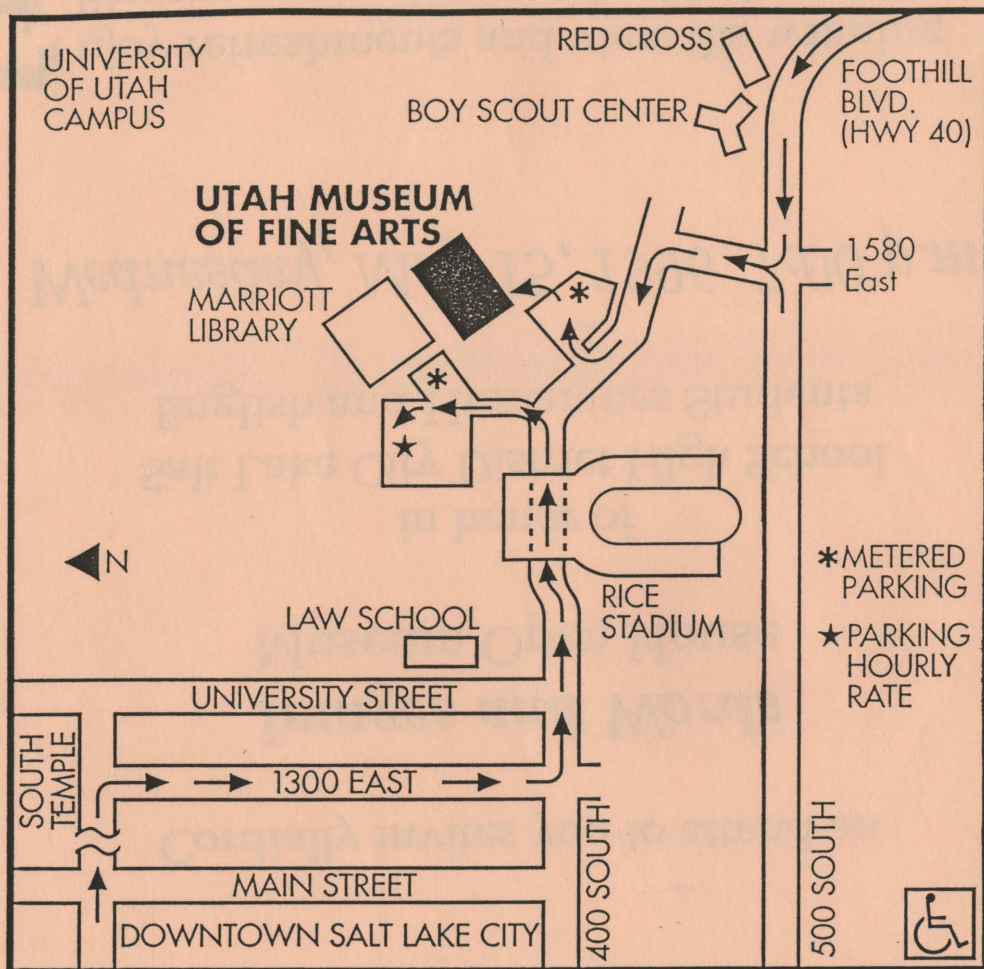
*Wednesday, May 15, 1996 7:00 p.m.*

**E**njoy refreshments and view the winning  
literary works displayed with the art that  
inspired them.



# The Utah Museum of Fine Arts

University of Utah  
Salt Lake City, Utah



The Museum is located at 1530 East South Campus Drive (400 South) on the University of Utah campus. From 500 South and 1300 East, proceed east on 500 South to 1580 East. Turn left at the light from the left-hand lane and take the next immediate left. Merge right and make the first right-hand turn into the Fine Arts parking lot at 1530 East. Parking is free on weekends and after 6:00 p.m. on weekdays.



DOCENT RECRUITMENT TEA  
APRIL 25, 1996



Anne Dolowitz, Marge Powis,  
Pat Boyd, Ettalue Nelson,  
Cherry Wong



Elyse Hutton, Jean Moseley,  
Roseanne Hunt, Bernadette Brown



Wilma Hooper



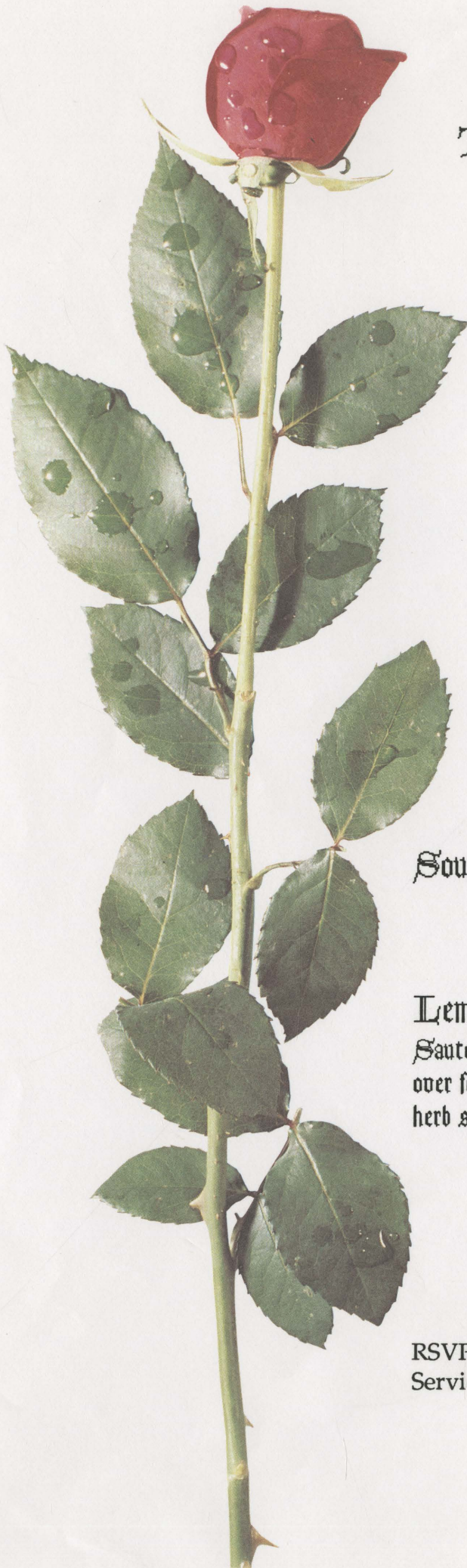


Elyse Hutton, Patricia Wessel  
Billie Rich



Elodie Payne, Glenda Shrader





The Department of Educational Services and  
the Utah Museum of Fine Arts  
invites you

to a  
Docent Spring Luncheon  
to honor the accomplishments  
of our Docent Council

at  
The Willow Creek Country Club  
8300 South 2700 East

Thursday, May 9, 1996  
Noon - Social  
12:30 - Lunch

### Menu

Soup of the Day

Chef's Vegetable Selection

Choice of:

Lemon Herb Chicken

Sauteed Breast of Chicken  
over fettucini with a lemon  
herb sauce

Cobb Salad

Chicken, blue cheese, tomato,  
olives, parmesan cheese and  
egg with crotons over lettuce

Cream Puff with Chocolate Sauce

Tea, Coffee or Soft Drink

RSVP with entree choice to the department of Educational  
Services by May 1, 1995.



Department of Educational Services  
The Utah Museum of Fine Arts

## Docent Council Annual Luncheon

Thursday, May 9, 1996  
Willow Creek Country Club  
Salt Lake City, Utah



## **AWARDS**

(Museum Docent Award jewelry created by  
Frances Garrett, artist and former docent)

### **Fifteen-Year Awards**

**Wilma Hooper  
Martha Stewart**

### **Five-Year Awards**

**Wilma Alice Cozakos  
Ruth Feeny  
Jeri Holmes  
Patricia Weidner**

### **Docent Class of 1995-96**

**Jane Chesley  
Michele M. Elnicky  
Chris Ghicadus  
Carolyn C. Perry  
Linda Smith**



## 1995-1996 STEERING COMMITTEE

CHAIR, Marjorie Powis  
1994-95 CHAIR, Elyse Hutton  
1996-97 CHAIR, Billie Rich  
TUESDAY CHAIR, Karin Brown  
WEDNESDAY CHAIR, Mala Bidwai  
THURSDAY CHAIR, Ruth Feeny  
FRIDAY CHAIR, Kathryn Miller  
COLLEGE TEAM CHAIR, Wilma Hooper  
HOSPITALITY CHAIR, Elaine Call  
HISTORIAN, Wilma Hooper  
COMMITTEE FOR DIVERSITY, Virginia Kalantzes  
and Cherry Wong  
UMVA REPRESENTATIVE, Virginia Kalantzes  
and Anne Dolowitz

## 1996-1997 STEERING COMMITTEE

CHAIR, Billie Rich  
1995-1996 CHAIR, Marjorie Powis  
1997-98 CHAIR, Sally Steele  
TUESDAY CHAIR, Karin Brown  
WEDNESDAY CHAIR, Mala Bidwai  
THURSDAY CHAIR, Leanne Mayo  
FRIDAY CHAIR, Kathryn Miller  
AFTERNOON TEAM CHAIR, Wilma Hooper  
HOSPITALITY CHAIR, Jean Bess  
HISTORIAN, Wilma Hooper  
COMMITTEE FOR DIVERSITY, Virginia Kalantzes  
and Cherry Wong  
UMVA REPRESENTATIVE, Virginia Kalantzes  
and Anne Dolowitz



## Thank you, Docent Council

The staff of the educational services department would like to express our continuing appreciation for the dedication of our docents during 1995-96. As of June 30, 1996 our docents will have provided 226 tours for 9,196 elementary, junior high school, high school and college students and adults which is 44 tours more than last year. The Museum in the Classroom docents took the museum to 4,599 students, including 1,900 fourth graders from Salt Lake School District who visit the Museum twice as part of the PArTners program. Evaluations on our PArTners program, whether the classroom presentations or the museum tours were uniformly glowing.

This year our Images and Words program for high schools expanded to include not only Highland High School but East High School and the Horizonte Learning Center. Our "Masterpieces and MINERpieces program for Brighton High School jewelry students entered its second year and three classes from the Granite School District's Fashion History and Design Program viewed our costume collection.

Docents represented the Museum at the PTA Conference at BYU in May and at the Utah Arts Festival in June. So, if you think that this has been a busy year you were right. Our thanks seem so inadequate in the light of the services you provide to the Museum but we hope that you will accept them as the sincere expression of our appreciation.

Bernadette Brown, Curator of Educational Services

Ann Stewart, Emeritus Associate Curator of Educational Services

Virginia Catherall, Associate Curator of Educational Services

Heather Riggs, Office Assistant

## UTAH MUSEUM OF FINE ARTS

E.F. Sanguinetti, Director

Allison South, Assistant Director

William Balken, Director of Development

David Carroll, Registrar

David Hardy, Gallery Superintendent

Brad Nelson, Manager, Museum Gift Shop

Will South, Research Curator

Tonya Todd, Administrative Assistant



DOCENT SPRING LUNCHEON  
WILLOW CREEK COUNTRY CLUB  
MAY 8, 1996



Anne Dolowitz, Virginia Kalantzes,  
Kathe Packard, Mala Bidwai



Jeri Holmes, Billie Rich,  
Kathie Zumbro, June Orme,  
Jan Clute



Jean Moseley, Kathryn Miller





Sally Steele, Martha Stewart,  
Sue Rothwell, Ruth Kerr,  
Kathie Zumbro



Leanne Mayo, Kathryn Miller,  
Mitzi Brady



Wilma Hooper, Bernadette Brown,  
Frank Sanguinetti,  
Virginia Catherall





Pamela Stewart, Leanne Mayo,  
Virginia Kalantzes, Martha Stewart



Martha Stewart, Gwen Cannon,  
Ila Jane Aldrich





Marge Wilson, June Orme,  
Pam Parrot, Elodie Payne



Ruth Feeny, Pat Faulkner,  
Karin Brown





Barbara Ostler, Jean Grua,  
Arva Whitby



Heather Riggs, Jean Bess,  
Ruth Roby, Helene Fairchild





Judi Alder, Michelle Elkeny,  
Chris Ghicadus, Sally Steele



Elizabeth Drinkaus, Pat Boyd,  
Anne Dolowitz, Jean Moseley





Mala Bidwai, Madalyn Seaman,  
Mitzi Brady, Heather Riggs



Barbara Braeden, Kathe Packard,  
Lois Stevens, Tonya Todd





Sue Rothwell, David Carroll,  
Jan Clute



Elodie Payne, Elaine Call,  
Kathie Zumbro, Frank Sanguinetti



Kathie Zumbro, Marge Wilson,  
Kathryn Miller, Billie Rich





Frank Sanguinetti, Marge Powis



Bernadette Brown, Frank Sanguinetti



Virginia Catherall, Marge Powis,  
Jeri Holmes





Jeri Holmes, Lorna Kennedy,  
Allison South



Tonya Todd, Bill Balken



Pat Faulkner, Jeri Holmes,  
Elaine Call, Kathie Zumbro,  
Bernadette Brown





Jan Clute,  
Wilma Hooper, Frank Sanguinetti



Lorna Kennedy, Bernadette Brown,  
Jeri Holmes, Pat Faulkner,  
Elaine Call, Kathie Zumbro



Jan Clute, Bernadette Brown





Ruth Feeny, Bernadette Brown



Jean Grua

Elaine Call, Kathie Zumbro,  
Wilma Hooper, Bernadette Brown





Billie Rich, Marge Powis



STEERING COMMITTEE  
Marge Powis, Bernadette Brown,  
Elaine Call, Cherry Wong,  
Billie Rich, Wilma Hooper,  
Kathryn Miller, Virginia Catherall





TUESDAY TEAM  
Virginia Kalantzes, Karin Brown,  
Arva Whitby, Anne Dolowitz,  
Lois Stevens, Pamela Stewart



WEDNESDAY TEAM  
Sally Steele, Arita Sparks,  
Mala Bidwai, June Orme,  
Billie Rich, Kathe Packard,  
Jean Bess, Elaine Call,  
Marge Wilson





TUESDAY TEAM  
Arva Whitby, Karin Brown,  
Pamela Weilenmann, Anne Dolowitz



WEDNESDAY TEAM  
Kathe Packard, Sally Steele,  
Billie Rich, June Orme,  
Lorna Kennedy, Jeri Holmes,  
Jean Bess, Ann Stewart, Sue Rothwell





THURSDAY TEAM  
 Marge Powis, Ettalue Nelson,  
 Jean Grua, Barbara Ostler, Jan Clute,  
 Leanne Mayo, Carolyn Perry  
 Barbara Braeden, Ruth Feeny



FRIDAY TEAM  
 Ruth Kerr, Pam Parrot,  
 Kathryn Miller, Martha Stewart,  
 Pat Faulkner, Elyse Hutton





Museum Staff  
 Back: David Hardy, David Carroll  
 Middle: Kris Hodson, Bernadette  
 Brown, Bill Balken, Allison South,  
 Will South, Ann Stewart  
 Front: Virginia Catherall



Education Staff  
 Kris Hodson, Bernadette Brown,  
 Ann Stewart, Virginia Catherall





Steering Committee  
Marge Powis, Jean Moseley, Wilma  
Hooper, Pat Faulkner, Ettalue  
Nelson, Elaine Call,, Kathie  
Zumbro, Billie Rich



Tuesday Team  
Virginia Kalantzes, Karin Brown,  
Lois Stevens, Anne Dolowitz,  
Mary Tadge, Emmaruth Keyser





AFTERNOON TEAM  
 Wilma Hooper, June Orme, Billie  
 Rich, Kathe Packard, Elaine Call,  
 Marge Powis, Barbara Ostler,  
 Elizabeth Drinkaus, Anne Dolowitz,  
 Jan Clute



Wilma Hooper





THURSDAY TEAM

Front: Marge Powis, Leanne Mayo,  
Jean Grua, Elizabeth Drinkaus, Ruth  
Feeny,  
Back: Jan Clute, Barbara Ostler,  
Ettalue Nelson, Ila Jane Aldrich,  
Barbara Braeden, Pat Boyd



FRIDAY TEAM

Pam Parrot, Kathryn Miller,  
Mitzi Brady, Pat Faulkner,  
Martha Stewart, Ruth Kerr



RETIREMENT LUNCHEON FOR  
ANN STEWART  
FEBRUARY 1, 1996

**STAFF UPDATES**

**ANN STEWART, ASSOCIATE CURATOR OF EDUCATION,  
RETIRES**

Ann Stewart, Associate Curator of Education for the Museum's Educational Services Department, retired in January of this year after fifteen years of service to the Museum. In recent years, Ann directed the PARTners Program, the Museum's partnership with the Salt Lake City School District. This program has been the foundation of our outreach programs to the schools. Ann received the "Museum Educator Award" last year from the Utah Art Education Association. She will be missed for her dedication to the mission of the department and her creative energy which made her programs exciting and innovative.

It is fortunate for the Museum that we have a dynamic and creative person to step into her place. As of February 1, **Virginia Catherall** will be the Associate Curator of Education. The department anticipates a search for a new Assistant Curator will take place in the coming months.





DOCENT SEMINAR  
LANDSCAPE PAINTING:  
IMAGES OF THE GREAT SALT LAKE  
JANUARY 18, 1996



Will South





DOCENT TRIP TO  
SAN FRANCISCO, CALIFORNIA  
MAY 1995



Annetta Dolowitz, Kathe Packard,  
Arva & John Whitby, Billie Rich,  
Helene Fairchild, Pat Faulkner,  
Jeri Holmes, Lorna Kennedy,  
Jean Moseley



Annetta Dolowitz,  
Anne Dolowitz, Ila Jane Aldrich





Kathe Packard, Martha Stewart,  
Ann Stewart, student,  
Marge Powis, Madalyn Seaman



Elaine Call, Cherry Wong,  
Ann Stewart, Martha Stewart,  
Marge Powis, Kathe Packard,  
Madalyn Seamon, Sue Rothwell



DOCENT TRIP TO PHILADELPHIA  
JUNE 1996



Left to right: Karin Brown, Ruth Feeny, Virginia Anderson, June Orme, Helene Fairchild, Elodie Payne, Pam Parrot, Bernadette Brown, Pat Faulkner, Kathe Packard





Philadelphia  
Museum of Art



Karin Brown, Kathe Packard  
on the steps of the  
Philadelphia Museum of Art





Virginia Anderson, Pat Faulkner,  
Bernadette Brown



Evelyn Peeler, Pam Parrot





Helene Fairchild, Kathe Packard,  
Robert and Ann Stewart



Karin Brown, Helene Fairchild,  
Kathe Packard





Karin Brown



Marge Powis





Independence Hall





Elfrehth's Alley





Liberty Bell





Lenoire Deans, Elodie Payne,  
Ruth Feeny, Virginia Anderson





Winterthur





MUSEUM IN THE CLASSROOM  
ANNUAL LUNCHEON  
HOME OF ANN STEWART  
JUNE 20, 1995



Bernadette Brown, Emmaruth Keyser,  
Kathe Packard, Virginia Catherall,  
Kris Hodson



Madalyn Seaman, June Orme,  
Bernadette Brown





Ann Stewart, Kathie Zumbro,  
Elaine Call



Kathie Zumbro, Kathe Packard,  
Emmaruth Keyser





June Orme, Elaine Call,  
Martha Stewart, Ann Stewart



Bernadette Brown, Kathie Zumbro,  
Cherry Wong, Emmaruth Keyser





Virginia Catherall, Madalyn Seaman,  
Kathie Zumbro, Bernadette Brown,  
Ann Stewart



Virginia Catherall, Kris Hodson



MUSEUM IN THE CLASSROOM  
TRIP TO IBAPAH, UTAH  
IBAPAH ELEMENTARY SCHOOL  
OCTOBER 27, 1995

EDUCATION

IBAPAH ELEMENTARY SCHOOL WELCOMES  
MUSEUM IN THE CLASSROOM PROGRAM

BY MARJORIE POWIS, DOCENT CHAIR, 95-96

Taking the Museum west of the Great Salt Lake Desert and along the state line where Utah and Nevada join, Ann Stewart and I had a wonderful 12-hour sojourn with our supportive mates and companions Bob Stewart and Chauncey Powis. The purpose of our trip was to bring the Museum's Educational Services programs to Ibapah's school of 20 enthusiastic children. John Thomas, Administrator (and teacher of grades 4-6) and Marilyn Linares (teacher of grades K-3) had received a special grant from the Governor's office to bring us to the school.

Ibapah Elementary is about 170 miles west and south of Salt Lake City and serves children of both the ranching community and Goshute Indian Reservation.

On Friday, October 27 at 6:00 a.m., we loaded the Jeep with picnic lunches, bottled water and our portfolios of paintings, prints and other magic for our two presentations: Elements of Art and Color. The younger children responded with great delight when we mixed the primary colors into secondary and went outside under a big sky and bent the sunlight through a prism into a rainbow of colors. The upper grades responded with letters from each student:

*I liked the picture "Turn Him Loose, Bill" by Fred. Remington because my favorite animal is a horse. I have 3 horses of my own and we have 50 on our ranch. I love to draw horses.*

-Nathan Hicks

*I liked your Magic of Art book.*

-Clansey Rao Bateman, Darby Linares, Derrick Clover

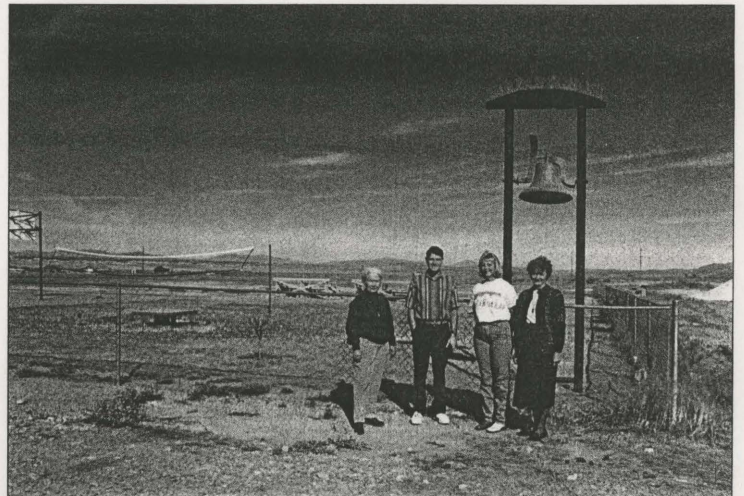
*I liked Starry Night by Van Gogh. I like to draw.*

-Misty

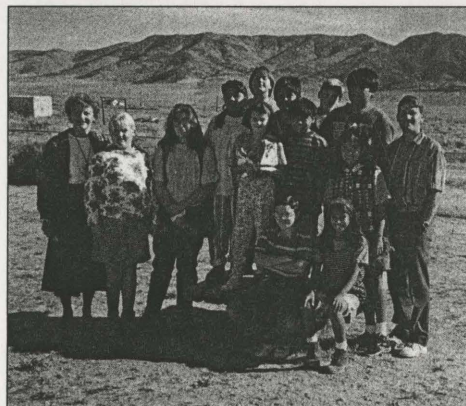
*I want to go to the Museum.*

-Dugan Steele

We returned home along the Pony Express Route and picnicked under an enormous arch of sky and never-ending stretch of brush and grass that moved in waves across the desert. There were few signs that man had crossed this way, often only a straight or winding road ahead and dust in our rear view mirror. We left before the sun came up and returned to our paved city as the sun was setting. We felt tired from a long drive yes, but perhaps more renewed in spirit. We vowed we would return to Ibapah again if they'd have us and wished they, in turn, could visit their Museum of Fine Arts.



Docent Chair Marjorie Powis (far left) and Associate Curator of Education Ann Stewart (far right) stand at the entrance to Ibapah School with John Thomas and Marilyn Linares, teachers at the school. October 27, 1995



Ann Stewart (far left) with the children of Ibapah Elementary School. October 27, 1995





Marilyn Lenares  
and students



Robert and Ann Stewart



1996-1997



## UMFA DOCENT HISTORY, 1996 - 1997

Steering Committee meetings were held at 9:00 a.m. on the first Wednesday of each month. Monthly docent meetings were held on the second Thursday of each month at 1:00 p.m. Speakers for the docent meetings included the following:

SEPTEMBER: Pat Faulkner presented "A Taste of Philadelphia", discussing the docent trip to Philadelphia. A video tape on the Barnes Collection at the Philadelphia Museum of Art was also shown.

OCTOBER: Allen Dodworth, who does fine arts appraisals, was the guest speaker.

NOVEMBER: Guest Lecturer Professor Marty Seiner from Westminster College spoke on "Isabella d'Este, A Patroness of Renaissance Art".

FEBRUARY: Frank Sanguinetti spoke on "The Contemporary Exhibits of the UMFA Collection".

MARCH: Leanne Mayo presented a biography of Emily Dickinson followed by a musical presentation of "Emily's Letter to the World", an interpretation of her poetry set to music by Richard Nelson, husband of docent Ettalue Nelson. Doris Gasser was soloist.

### DOCENT COUNCIL STEERING COMMITTEE:

CURATOR OF EDUCATIONAL SERVICES: Bernadette Brown  
ASSOCIATE CURATOR OF EDUCATIONAL SERVICES: Virginia Catherall  
ASSISTANT CURATOR OF EDUCATIONAL SERVICES: Ann Parker  
OFFICE ASSISTANT: Heather Riggs  
DOCENT CHAIRPERSON: Billie Rich  
CHAIRPERSON ELECT: Sally Steele  
PAST CHAIRPERSON: Marjorie Powis  
HISTORIAN: Wilma Hooper  
HOSPITALITY: Jean Bess  
UMVA REPRESENTATIVES: Virginia Kalantzis, Anne Dolowitz  
AFTERNOON TEAM CHAIR: Wilma Hooper  
TUESDAY CHAIR: Karin Brown  
WEDNESDAY CHAIR: Mala Bidwai  
THURSDAY CHAIR: Leanne Mayo  
FRIDAY CHAIR: Kathryn Miller



### ACTIVE DOCENTS

Ila Jane Aldrich  
Tara Anderson  
Jean Bess  
Vanamala Bidwai  
Pat Boyd  
Mitzi Brady  
Barbara Braeden  
Karin Brown  
Elaine Call  
Jane Chesley  
Jan Clute  
Alice Cozacos  
Anne Dolowitz  
Elizabeth Drinkaus  
Michele Elnicky  
Patricia Faulkner  
Ruth Feeny  
Jeri Holmes  
Wilma Hooper  
Barbara Howell  
Elyse Hutton  
Virginia Kalantzes  
Lorna Kennedy  
Ruth Kerr  
Emmaruth Keyser

Leanne Mayo  
Kathryn Miller  
Jean Moseley  
Susan Mumford  
Ettalue Nelson  
June Orme  
Barbara Ostler  
Kathe Packard  
Pam Parrot  
Elodie Payne  
Carolyn Perry  
Marjorie Powis  
Billie Rich  
Sue Rothwell  
Linda Smith  
Arita Sparks  
Sally Steele  
Lois Stevens  
Martha Ross Stewart  
Ann K. Stewart  
Pat Weidner  
Arva Whitby  
Marge Wilson  
Pamela S. Weilenmann

### DOCENT TRAINEES

Nan Clark  
Trish Cullen  
Wayne Gerrard  
Roseanne Hunt

Glenda Shrader  
Douglas G. Waters Sr.  
Judith Waters

### ASSOCIATE DOCENTS

Helene Fairchild  
Jean Grua  
Virginia Johnson  
Madalyn Seaman

Mary Tadge  
Vivian Taylor  
Cherry Wong  
Kathie Zumbro



### EMERITUS DOCENTS

Julie Anderson  
Katherine D. Ashton  
Frances R. Beier  
Emily Chipman  
Susan Christensen Larsen  
Audrey Day  
Frances Garrett  
Sally Grant  
Rosemary Holt

Ann Jackson  
Virginia Johns  
Jayne Middleton  
Nona Miller  
Bonnie Mooney  
Barbara C. Petersen  
Carolyn Price  
Ruth Rampton  
Ruth Roby

### FRIENDS OF EDUCATIONAL SERVICES

Evalyn Bennett  
Susan Fleming  
Sue McCoy  
Betsy Quintana  
Aden Ross

Adrienne Silverstein  
Kaye Terry  
Josephine Theodore  
Lynn Welch  
Kris Widner

### MUSEUM TOURS

As of June 30, 1997, docents provided 253 tours for 9,468 elementary, middle school, high school, college students, and adults. There were 98 self-guided tours for 2,610 people. The 1996-1997 school program served 12 districts, 99 schools, 27,117 students, and 256 teachers. The complete statistics are found at the end of the Docent History.

### MUSEUM IN THE CLASSROOM DOCENTS

ADVISOR: Virginia Catherall/Ann Parker

Karin Brown  
Elaine Call  
Anne Dolowitz  
Elizabeth Drinkaus  
Emmaruth Keyser  
June Orme  
Kathe Packard

Marjorie Powis  
Billie Rich  
Sue Rothwell  
Madalyn Seaman  
Martha Stewart  
Cherry Wong  
Kathie Zumbro

Museum in the Classroom docents took the Museum to 4,570 students who also visited the Museum twice as part of the Partners Program. In connection with the presentation on "Elements of Art", docents provided an envelope of figures which the students used to make their own collage. Pictures were taken of the children and their art. When they visited the Museum they were able to see their pictures on display.



### AFTERNOON TEAM

ADVISOR: Virginia Catherall  
CHAIR: Wilma Hooper

Karin Brown  
Elaine Call  
Jan Clute  
Anne Dolowitz  
Elizabeth Drinkaus  
Helene Fairchild  
Ruth Kerr  
Jean Moseley

June Orme  
Barbara Ostler  
Kathe Packard  
Pam Parrot  
Marjorie Powis  
Billie Rich  
Cherry Wong  
Kathie Zumbro

In January 1997 Helene Fairchild took her presentation on "Symbolism in Medieval and Renaissance Art" to the Women's Society of Lady of Lourds' Catholic Church in Magna. On May 10, 1997 she gave the same group a tour of the Cathedral of the Madeleine.

### DOCENT WORKSHOPS

Team meetings were held on October 15, 17, 22, and 24. The topic was Adult Learning in the Museum. On October 15 and 17 Virginia Catherall spoke on the exhibit "Folk Art From The Global Village". Bernadette Brown spoke on Adults as Learners in a Museum. This was followed by a brief tour and a discussion of certain paintings in the UMFA collection. On October 22 and 24 docents were asked to prepare and present a 5 minute approach to a painting that is not a lecture format.

### DOCENT SEMINAR

The annual Docent Seminar was held on January 16, 23, 30, and February 5. The topic was "Materials of the Artist". Speakers were artists on the University of Utah art department faculty: Sam Wilson on drawing mediums, Anthony Smith on painting, Robert Kleinschmidt on printmaking, and Kaiti Slayter on sculpture.

### EDUCATIONAL PROGRAMS

IMAGES AND WORDS, an innovative writing program, was held in March and April. Three schools - Highland High, East High, and Horizonte Learning Center - participated in the program. The two-part program included a classroom visit where Museum docents presented an interactive slide presentation, "An Image is Worth a Thousand Words". Docents encouraged the students to trust their own personal interpretations of images, and emphasized that a person does not need to be an art historian to enjoy art. The students then visited the Museum where docents introduced them to the



galleries and the art. They then had time to explore the collection and take notes on three works of art. Back in the classroom, students experimented with a variety of genres and wrote poems, stories, essays and other forms in response to what they had seen at the Museum. Finally, each of the classes selected three of the completed works to be displayed in the Museum next to the art works which had inspired them. Three booklets entitled "Images and Words" containing the works of the winners were published and distributed to the winners. On May 7 a reception was held at the Museum for the students and their parents.

MASTERPIECES AND MINER PIECES was a program for the small metals classes of Ben Lomond High (Ogden), Brighton High and Highland High (Salt Lake), and Wasatch High (Heber City). Forty-seven students participated. The exhibit of their works was held from January 13 to 31. A reception for the students held was at the Museum on January 22. The show was juried by Laurel Backer. One piece was named the best in the show. Six pieces received honorable mention.

WARPING THE REAL WORLD, a children's workshop given through DCE in August 1996, was a five day morning course that involved 19 participants. The workshop focused on exploring the things of nature from reality to abstraction. Instructors were Bernadette Brown, Virginia Catherall, and Heather Riggs.

SENIOR CITIZENS - ART REACH: Several exhibits were shown at St. Mark's Towers. The exhibits included an exhibition of Oshiebena Dolls; a lecture was given by Alice Kasai. There were also exhibits on Children's Art, and an exhibit of Animals in Art.

DOCENT ENRICHMENT: Jean Bess was in charge of a series of Docent Enrichment programs held every other Thursday morning during the summer. At each program one docent gave a short introduction to the gallery and/or subject matter. This was followed by an exchange of information and ideas that have worked for docents. The schedule included:

- Africa, New Guinea - Tara Anderson
- French Gallery-Main Foyer - Jean Bess
- American Room - Ann Stewart
- Baroque Art-Flemish and Italian rooms - Arita Sparks
- Mexico, Northwest Coast Indians - Barbara Braeden
- Chinese Porcelain, Asian Room - Elodie Payne

EVENING FOR EDUCATORS is a program providing educators with practical approaches to incorporating art into their classroom curriculum. Fifty educators attended each of the sessions during this year. Docents were invited to attend. The first Evening for Educators was held on November 20. The theme was Modern Art. Mary Francey from the University of Utah art department faculty was the keynote speaker. Docents helped with registration. A second Evening for Educators was held at the museum on March 5. Featured



speaker was Dr. Robert Olpin, Dean of the College of Fine Arts at the University of Utah. The following workshops were held:

Tempering the Egg - Marjorie Powis, artist and Museum docent, demonstrated the traditional method of painting before the discovery of oil paints.

Fish Painting - Trish Clay, art teacher at East High School and former docent at the UMFA, showed how to make prints with an actual fish.

Clay Sculpture - Mary Ann Webster, teacher at Cosgriff School, led participants in creating their own clay sculpture.

Cutting the Stone - Anne Vinsel, graduate student in fine arts, demonstrated stone sculpting, and provided alternatives for classroom activities.

SPECIAL EDUCATION TOURS - Educational Services received many calls for tours and educational programs throughout the year. One of these requests came from a class of English as a Second Language class from Salt Lake Community College. This group of dedicated students were anxious to see the collections at the Museum. June Orme, Kathe Packard, Marge Wilson, and Virginia Catherall conducted an evening tour for the students. They taught the students about the collection. Although their English was not perfect, they were all knowledgeable about art and history. With such a diverse group every gallery had art from one of their countries of origin. This experience reaffirmed the educational mission of the Museum to teach the people of Utah about its vast collection.

#### WEBSITE

Virginia Catherall and Heather Riggs created and manage the UMFA Website. Since going on-line in September 1996, the Website has garnered international attention. Averaging almost eight users a day, the Website informs students, teachers, and tourists of what is happening at the Museum. The Website contains information about changing exhibitions and lectures, images and objects from the permanent collection, and related essays. The Website also provides teachers with access to information about the Museum's various educational programs and the opportunity to retrieve lesson plans and images of masterworks held in the UMFA collection.

#### PUBLICATIONS

The Docent Dialogue, mailed monthly to all docents, contains information on docent activities, exhibitions, and the tour calendar. Spotlight on Objects and/or Styles features a different object or style each month.



The newspaper Collection Connections, published in the fall, winter, and spring, is edited by Virginia Catherall. This year it was distributed to 1,098 people, sent to 467 schools around the state, and to 63 teachers.

### SPECIAL ACTIVITIES AND TRIPS

Salt Lake City was the host this year for the Western Museum Association Annual Conference. On October 18, 1996 a reception in the UMFA was held for the conference attendees. This was an opportunity to present our Museum and programs to museum staffs from Idaho, Washington, Colorado, Nevada, California, and Hawaii. Docents helped as hostesses.

Docents visited the Chase Home Museum of Utah Folk Art on November 19. In Celebration of Utah's 100th birthday and of the 10th anniversary of the Chase Home Museum of Utah Folk Art, there was an exhibit of folk art from the State Art Collection. The exhibition highlighted the traditional artistry and Utah's native, rural, occupational, and ethnic communities. Luncheon followed at the Park Cafe.

On December 12 docents visited the Holy Trinity Greek Cathedral. Father John Kaloudes spoke to the docents. The tour of the Cathedral was followed by a visit to the Hellenic Center Museum. The annual holiday luncheon was held at the Red Lion Hotel.

Kwanzaa, an African-American celebration of culture, community, and heritage, was the focus of the annual multicultural celebration. It took place at the Museum on January 4, 1997. Members of the African-American community presented workshops on the nature of Kwanzaa.

On January 9 docents visited the BYU Museum of Art in Provo, Utah to view "Independent Spirits: Women Painters of the American West, 1890-1945". Luncheon at the Skyroom Restaurant followed the tour.

On March 1 the Museum held "Bye-Bye Boucher", a rollicking rococo event for the whole family. The event was held to bid a fond adieu to Francois Bouchers' "The Bird Catchers" and "The Fountain of Love" before the paintings are returned to the J. Paul Getty Museum. The afternoon program included a welcome by Frank Sanguinetti, Rococo Dancers, Montage Magic, Music Reservati, Sunshine Puppet Theater and a workshop, "Make and Take Rococo Arts" taught by the Museum staff. Docents provided help during the afternoon.



The Utah Museum Volunteers Association held their annual meeting at the Seventh Day Adventist Church on March 20. Bernadette Brown and Virginia Catherall were among five panelists from area museums who answered questions on museum activities for those attending the meeting.

Docents visited the BYU Museum of Art in Provo, Utah on April 10 to visit the exhibitions on Masada and the Dead Sea Scrolls. Luncheon at the Magelby's Restaurant followed the tour. Virginia Catherall was honored on her birthday.

The annual Docent Spring Luncheon was held on May 8 at the Salt Lake Country Club. Jean Bess was the chairman. Graduation certificates were presented to Harshi Acharya, Trish Cullen, Wayne Gerrard, Glenda Shrader, Douglas G. Waters, and Judith Waters. Ila Jane Aldrich, Mala Bidwai, Elaine Call, Barbara Ostler, Billie Rich, Sally Steele, and Arva Whitby received awards for ten years of service. The award was a pin designed on a pre-Columbia mask. Fifteen year awards, a pin based on the Northwest Coast Indian pipe, were presented to Jean Moseley, June Orme, and Sue Rothwell. Elyse Hutton received a gold pendant of the Egyptian sarcophagus of the hawk for her twenty years of service as a Museum docent. The awards were all designed and made by Frances Garrett, a former docent.

Docents traveled to New York City on May 21. The trip included visits to the Metropolitan Museum of Art, the Cloisters, the Guggenheim, the Museum of Modern Art, the Frick Collection, the Whitney Museum, the Brooklyn Museum, and the Olana Historic Site.

The annual Docent Recruitment Tea was held at the Museum on June 12. Bernadette Brown introduced the program to seven prospective docents. Marge Powis gave a general tour of the Museum. Refreshments and visiting followed.

"The Art of the Gardener", a special one-day event to support the Art Education programs of the UMFA, was held on June 21. A slide presentation by Lauren Springer followed a Continental breakfast held at the Museum. A self-guided tour of 13 private gardens was held during the remainder of the day. Docents Pat Faulkner, Jan Clute, Jean Bess, Ann Stewart, Karin Brown, Billie Rich, Sue Rothwell, Kathryn Miller, Lorna Kennedy, Arita Sparks, Ruth Feeny, Marge Powis, Kathe Packard, Pat Boyd, Elaine Call, and Ruth Kerr acted as hostesses at the gardens.

The Utah Arts Festival was held at the Triad Center from June 26-29. The UMFA had a booth where docent volunteers showed children how to make Chinese fans. They also had literature about the Museum and docent program available to all who were interested. Docent volunteers were Pat Faulkner, Jan Clute, Jean Bess, Barbara Braeden, Karin Brown, Marge Powis, Pam Weilenmann, Bernadette Brown, Virginia Catherall, and Ann Parker.



#### NEW ASSISTANT CURATOR OF EDUCATION

Ann Parker joined the Department of Educational Services as Assistant Curator of Education. Ann holds a BFA in Art Education from the University of Georgia, and came to us with extensive experience in both museum and public education. For the last five years she served as Manager and Coordinator of Youth Programs at the St. Louis Art Museum where her duties included developing curriculum materials and teaching in the Arts in the Basic Curriculum program. She also participated in teacher and family days, studio art classes, and training docents and teachers for five years in public schools in Georgia and Virginia.

#### PLANS FOR A NEW MUSEUM OF FINE ARTS

Plans for a new Museum of Fine Arts were announced by Frank Sanguinetti. John and Marcia Price have donated \$7 million dollars to the building fund. Marcia is a former docent. For further information on the new museum see the INSIDER, Fall, 1996.



**SPECIAL EXHIBITS**

September 1 to October 13, 1996

Color x Light = Infinity. Drawings by Edith Carlson

September 29 to December 30, 1996

Folk Art from the Global Village

October 13 to December 22, 1996

Selections from the Leonard Lewis Collection of African Art

October 27, 1996 to January 5, 1997

Selections from the Dr. James E. and Debra Pearl Photography Collection

Garry Winogrand: Photographs from "Women Are Beautiful"

January 18 to March 30, 1997

Contemporary Works from the Permanent Collection of the Utah Museum of Fine Arts

January 18 to April 13, 1997

Modes of Modernism: Painting and Sculpture in the West from the Permanent Collection of the Nora Eccles Harrison Museum of Art, Utah State University, Logan, Utah

April 6 to 27, 1997

Salt Lake City School District High School Exhibition

May 10 to September 21, 1997

Photography by Jim Frankoski: The Restoration of the Cathedral of the Madeleine

Table Arts and Other Decorative Amenities from the Collection, Utah Museum of Fine Arts



# PROGRAM STATISTICS

## JULY 1, 1996 TO JUNE 30, 1997

### GUIDED TOURS

Elementary	1,508 students, 175 accompanying teachers and adults, 30 tours.
PARTners	4,570 students, 453 accompanying teachers and adults, 144 tours (72 in Fall + 72 in Winter).
Middle School	420 students, 51 accompanying teachers and adults, 8 tours.
High School	726 students, 38 accompanying teachers and adults, 25 tours.
Images and Words	840 students, 47 accompanying teachers and adults, 15 tours.
Mixed Ages	75 students, 12 accompanying teachers and adults, 3 tours.
After School Groups	21 students, 3 accompanying teachers and adults, 3 tours.
University	380 students, 16 accompanying teachers and adults, 17 tours.
Basement Tours	55 students, 3 accompanying teachers and adults, 4 tours.
Adult	45 adults, 3 tours.
Senior Citizens	17 adults, 1 tour.

### SELF-GUIDED TOURS

Elementary	544 students, 90 accompanying teachers and adults, 19 tours.
Middle School	157 students, 16 accompanying teachers and adults, 5 tours.
High School	339 students, 34 accompanying teachers and adults, 17 tours.
University	1,088 students, 18 supervising, 37 tours



Adult	63 adults, 4 tours.
Senior Citizens	22 adults, 2 tours.
Drawing Groups	90 students, 3 supervising teachers, 6 tours.
After School Groups	128 students, 18 supervising adults, 8 tours.

For 1996 1997 our school tour programs served 12 districts, 99 schools, 27,117 students and 256 teachers.

#### **MUSEM in the CLASSROOM PRESENTATIONS**

Thirteen docents make 273 classroom presentations to 6,207 students, including the 27 schools in the PARTners program.

#### **TEACHER RESOURCE CENTER**

Total Objects Loaned	701
Total Reproductions Loaned	426
Total Videos Loaned	77
Other Items Loaned	77
Total People Reached	62,859



# THE DOCENT COUNCIL of the UTAH MUSEUM OF FINE ARTS

## DOCENT COUNCIL STANDARDS

The Docent Council is organized by and operated under the direction of the Educational Curator of the Utah Museum of Fine Arts. It does not exist within the framework of a "club" organization, and at present has no dues, constitution, elections, nor by-laws. Its meetings, committees, standards and rosters are informal and are subject to changes or revision at any time, based upon the needs of the Museum's exhibition and visitation schedule and in consultation with the Docents who volunteer their time and efforts for that schedule.

### MEETINGS

There will be seven regular monthly meetings of Docents, September through May, on the second Thursday afternoon of each month, beginning at 1:00 p.m. and ending at 3:00 p.m. Unless otherwise announced, meetings will be held in one of the Museum galleries. Changes or cancellations of these meetings will be announced as needed by the Education Department. Occasionally a special event such as a field trip to another museum or point of interest will be substituted for a monthly meeting.

### NEWSLETTER

A monthly newsletter, the Docent Dialogue, will be mailed to each Docent, with a tour calendar for the next month, during the last week of each month, August through June. Announcements should be given in writing to the Curator of Education no later than the 15th of the month.

### SOCIAL FUNCTIONS

A Docent Awards Luncheon is held in May, the second Thursday, if possible. This is a catered luncheon for Docents and Staff, usually held in one of the local clubs. Docent awards and recognition for service are presented at this time. An event is scheduled on the second Thursday of December, either in or out of the Museum. These functions are planned for Docents. One or more one-day field trip may also be planned during the year to other galleries or museums. This includes chartered bus transportation for Docents, and a luncheon. Docents are encouraged to bring guests on these field trips. In addition, an extended trip out of town is planned each year. The designation is usually selected due to a special exhibition that would be of interest to the docents. Docents pay their own way for catered events and the extended trip.



## AWARDS

At the conclusion of the training year, new Docents are given certificates. After five continuous years of service, including the training year, Docents are given the Walking Buddha pendant, designed and created by a former Docent, Frances Garrett. The pendant is exclusively worn by Docents. Awards are currently given for ten, fifteen and twenty years of continuous service.

## PARKING

We regret that more parking is not accessible to the Museum for both volunteers and visitors. The University of Utah is cognizant of the need, but we are only one of many agencies served by community volunteers on campus. We hope for a resolution in the near future.

- Free parking is available in the "E" lot nearest Parking Services. You must display the green hang tag you were given as part of your Docent orientation packet. This hang tag must also be displayed if you park in the loading dock.
- The "E" lot, Guardsman Way and Fifth South, is the lowest rate, and about one block from the Museum. If parking is available in the Visitor Lot behind Marriott Library, the Museum purchases hourly validation stickers and will give them to volunteers upon request.
- Four special parking spaces with signs have been designated behind the Museum at the loading dock. You must display your hang tag. These spaces are "first-come, first-served," for all 80 Museum volunteers!
- **TEAMS ARE URGED TO MEET IN THE "E" LOT AND CARPOOL TO THE LOADING DOCK.**

## TAX DEDUCTIONS FOR VOLUNTEERS

The Museum staff expects all volunteers to support the Museum's Education and Outreach services through **membership in the Museum**. This is an important source of financial support for educational programs. Membership is deductible as a contribution to a non-profit organization. Consult your accountant about details and amounts, but in general the following are deductible expenses, when incurred while rendering donated services to a qualified non-profit organization:

- Transportation costs: actual costs, estimated cost per mile, parking fees, bus fares, possibly depreciation of vehicle.
- Dues, fees or membership donations.
- Reasonable payments for meals while you are away from home volunteering.
- Museum Docent field trips (bus and lunch) should be deductible. Your volunteer hours should include not only the actual time you are in the Museum giving a tour but your travel time to and from the Museum, any hours spent auditing a class at the U



## DOCENT STATUS

Docents-in-Training are taking the first year of instruction as a class, meeting twice weekly fall and winter quarter, serving on a team and meeting once weekly during spring quarter. Upon successful completion of this instruction, they join a daily team of Docents and complete their training skills on a provisional basis until the following January, when they may be acknowledged as Active Docents. A fee is charge to cover costs of materials, guest speakers, field trips during the training year, two scholarships are offered.

Active Docents have completed the required training, participate in a daily team on a regular weekly basis, attend monthly meetings, briefings, and special Active Docent education classes. **It is each docent's responsibility to find a replacement should they be unable to fulfill their commitment for any tour which they cannot take.**

Associate Docents are those who are not taking museum tours but who are serving the needs of the Education Department in other ways. For example, being a member of the Afternoon Team or serving as a Museum in the Classroom docent. Associates receive all notices, invitations, and are accorded all privileges of Active Docents, but do not serve as active tour guides in the Museum.

Inactive Docents: are those who request a leave of absence for one year due to family or business obligations. Inactive Docents must re-apply after one year to resume Active status. If they do not, they are dropped entirely from the Docent Council. Docents who wish to re-enter active status after more than one year inactive status must re-apply to the Curator of Education, and depending on the amount of lapsed time, might be required to review the Docent Training Course, or serve on a provisional basis for three months to renew skills.

Docent Emeritus status is accorded to those who have served actively for five or more years and wish to retire from weekly commitment. They receive all notices, invitations and are accorded all privileges of Active Docents.

## STANDARDS

### ATTENDANCE

Docents are expected to be interested in the entire exhibition program at the Utah Museum of Fine Arts. Meetings, lectures, team workshops or tours planned for Docents' benefit throughout the year should be missed only when absolutely necessary. An undue number of absences without excuse over a one-year period will be sufficient cause to review a Docent's Active status.



## **COURTESY**

Docents serve as the face of the Museum for the public, and as such, should be polite, helpful and considerate whenever in the Museum, on or off Docent duty. Visitor impressions of staff or volunteers depend upon brief encounters which reflect for good or ill upon the Museum itself. Staff members constantly interrupt their busy schedules to assist visitors with questions and personal needs; volunteers are expected to also be sensitive to visitors in this way.

## **RELIABILITY**

Docents should feel a sense of responsibility to the Active Docent group. The best docent in the world cannot be considered a sustaining member of the program if unreliable in attendance and preparation.

## **APPROACH**

Docents are expected to be enthusiastic, pleasant and courteous while conducting tours. This enthusiasm should be for both the exhibitions and the visitors. Each tour can be a "discovery," not only for the visitors, but for the docent.

## **PUNCTUALITY**

A Docent should be at the Museum at least 15 minutes before the tour is scheduled to begin, so that time is set aside to relax and gather one's thoughts, or plan the tour with the team. School children are on a tight bus schedule, but there can also be problems with the bus arriving late, or not at all. If a scheduled group is fifteen minutes late, a Docent should inquire at the Education Office and we will telephone the group leader. If we ascertain they are on the way. Docents will be asked to stay, if at all possible. If the group is simply "missing" for twenty minutes or more without notice, Docents may notify the Education staff that they are leaving the Museum if they so choose.

## **COOPERATION**

Although the Docent program is composed of individual persons performing individual tours, the group relationship cannot be ignored. The strength of the program lies in its weakest member. A Docent should constantly strive to raise performance quality and be prepared to help others in the group toward this end if asked. All Docents will find it helpful to prepare tours with one or two other Docents to glean ideas, and the Daily Teams participate in their own workshops regularly.

## **OBSERVATION**

At all times, Docents may be observed by other Docents, Docents in Training or staff. They will be notified before the observation takes place. Such opportunities serve as learning experiences for the observers, not for criticism. Peer Docent Training for Active Docents is a valuable exercise and should be considered part of the on-going learning and skill-building of Active Docents. We learn as we share ideas and experiences.



## LEADERSHIP

The Docent Council has appointed leaders, based on seniority and willingness to serve. The Steering Committee assists the Education Curator in establishing policy, solving problems, and setting standards for the Docent Council. The Steering Committee is composed of the following people:

- Docent Council Chairperson. Appointed for one or more years at the discretion of the Curator of Education, the Chairperson assists with program planning, supervises the Team Leaders, conducts Docent business meetings, and provides necessary assistance with training, supervision, coordinating tours. The immediate past Chairperson and the Chairperson Designate also serve on the Steering Committee, as advisors.
- Daily Team Leaders. Four Teams, serving Tuesday through Friday mornings during the school year, have a Team Leader as coordinator, peer trainer, and liaison person with the Curator of Education.
- Afternoon Team Chairperson. Coordinates the activities of the Afternoon Team.
- Hospitality Chairperson. A Docent who plans social events with the Chairperson during the year; is responsible for seeing that details such as centerpieces, serving utensils, and food are arranged, or reservations and menus planned.
- Docent Historian.
- Docent Liaison to the Utah Museums Volunteers Association.
- Education Staff members having contact with Docents.

## TOUR PREPARATION

Docents should conduct personal research to gather material for tours. "Canned Tours" are discouraged in preference to personalizing tours according to the group. Tour objectives are given for specific school programs, which must be included. The Docent Resource Files are located in the Education Office, and include much information about the collection and artists, sample tours and Docent research. Docents are encouraged to use these files, but ARE NOT TO REMOVE articles from the office. The copy machine may be used to copy material you wish to have at home. The Docent Sourcebook is given out during the Training Seminar, and serves as a general guide to the permanent collection. Updated materials are given at monthly Docent meetings.

- The University of Utah's Marriott Library next door is a good resource for Docents, but personal library cards are not available unless you are an alumnus of the University (\$25.00 annual fee for card).
- The Main Branch of the Salt Lake City Public Library has a good Fine Arts section.



## THE STEERING COMMITTEE OF THE DOCENT COUNCIL

**The Steering Committee** is composed of the Daily Chairpersons, the Afternoon Team Chairperson, the Hospitality Chairperson, the UMVA Representative, the past Chairperson, the Chairperson elect and the present Chairperson and members of the Education staff. The Steering Committee serves as an executive committee for the Docents and

- attends the monthly Steering Committee meeting on the first <sup>Wednesday</sup> ~~Thursday~~ of each month at ~~10:30 a.m.~~ <sup>at 9am</sup>
- contributes items to the agenda.
- proposes ideas for continuing Docent education, workshops, field trips or other appropriate programs
- attends museum conferences, if feasible

**I. Daily Chairpersons** are responsible for the supervision of the docents for their day. They usually serve from one to two years. Daily Chairpersons

- receive tour information from the Education office.
- arrange with their daily team to conduct tours as scheduled by the Education office.
- maintain contact with their team members and notify the Docent Chairperson or Curator of any problems.
- assist the Curator with training supervision of new Docents
- have an active role in conducting workshops for their teams during Team Meetings.
- hand Salt Lake PARTners evaluation forms to teachers
- hand in evaluations of exceptional [very good or very bad] classes

**II. Afternoon Team Chairperson**

- receives tour information from the Education office.
- arranges with her team to conduct tours as scheduled by the Education office.
- maintains contact with her team members and notify the Docent Chairperson or Curator of any problems.
- has an active role in recruitment of tour groups

**III. Hospitality Chairperson**

- actively helps plan and implement the annual Christmas Lunch and the annual Docent Award Luncheon. The Hospitality Chairperson in consultation with the Steering Committee and Education staff selects the site and menu and arranges for the invitations to be sent. She arranges for the table decorations and place cards.
- plans and assists with hospitality for other occasions, i.e. recruitment tea
- sends cards to docents for illness, bereavement, etc.



#### IV. Utah Museums Volunteer Association Representative

- is an active liaison between the Museum and the Docents at UMVA meetings.
- informs docents of activities sponsored by UMVA and involves the docents in the Annual Meeting.
- attends the Annual UMVA meeting if feasible.

#### V. Past Chairperson

- advises and supports the present Chairperson.
- by drawing on past experiences should be prepared to take over Chairperson's duties in an emergency.

#### VI. Chairperson Elect

- attends meetings so as to learn the procedures and requirements of the position.
- supports and assists the present Chairperson.
- makes suggestions as to the future agenda

VII. The **Chairperson of the Docent Council** is appointed annually by the Curator of Educational Services and usually serves one year. The duties of the Docent Chairperson are as follows:

A) Liaison for Docents and Education Staff: All museum policy regarding Educational programming, training and activities of the Docent Council, content and methodology for conducting tours and presentations and requested volunteer services from Docents originates with the Curator of Educational Services as approved by the Museum Director and staff. The Docent Chairperson assists the Curator and Education staff in carrying out these policies and maintains personal interaction with the Docents. Personal problems, need for assistance in training, materials or organization of tours will probably be brought to the attention of either the Docent Chairperson or a member of the Steering Committee. Any problem must be referred to the Curator of Education before action is taken by the Chairperson or the Steering Committee.

B) Liaison with the Museum Advisory Board: The Advisory Board is a group of volunteers whose responsibility is development and community relations. They maintain a growing membership list and conduct fund-raising activities for the Educational programs of the Museum. They are directly responsible to the Museum's Director of Development, Bill Balken, and all activities of this group are approved by the Museum's Director and staff. The Advisory Board meets at 11:00 a.m. on the first Wednesday of each month. In order to create communication and understanding between the two primary volunteer groups serving the Museum the Docent Chairperson will:

- attend the monthly meetings of the Museum's Advisory Board.
- report to the Board on activities of the Docents.



- report back to Docents at the monthly Docent meeting on activities of the Advisory Board.

C) Monthly Business Meetings to be held on the second Thursday of each month at 1:00 p.m. The Docent Chairperson

- assists Curator in setting the agenda.
- calls the meeting to order, conducts the meeting and introduces any speaker.
- writes thank you notes to speakers.

D) Monthly Steering Committee Meeting - on the first Wednesday of each month at 9:00 a.m. The Docent Chairperson assists Curator in setting the agenda.

E) Special Docent Activities. The Docent Chairperson directs any special activities for the Docent Council, such as teas, trips and other activities as determined by the group.

F) The Docent Chairperson will turn in a summary of the year's docent activities and events to the Docent Historian for the Docent History.



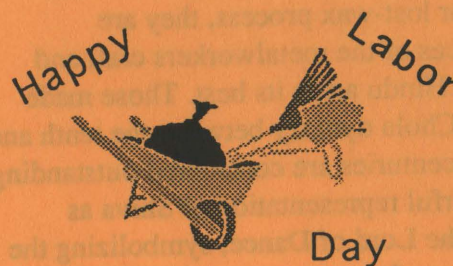
# DOCENT DIALOGUE

The Utah Museum of Fine Arts  
University of Utah

September, 1996

## A Message from the Curator

I hope that all of you have had a restful and rejuvenating summer. Interesting speakers for our monthly meetings, a tour of the Greek Orthodox Cathedral and a visit to the new exhibition at BYU in the spring are some of events we can look forward to this coming year.



## TEAM MEETINGS



Keep October 15, 17, 22 and 24 open for Team Meetings. More details in the October Docent Dialogue

## STEERING COMMITTEE MEETING

Our first Steering Committee meeting will be on September 4 at 9:00 a.m. There is no Advisory Board meeting at the Museum this month so park in the loading dock or at the Bookstore lot (we will give validation stickers)

## DOCENT MEETING

Our first monthly meeting will be on September 12 at 1:00 p.m.

## SPOTLIGHT ON OBJECTS

SHIVA NATARAJA



When you return this fall a new piece representing Shiva Nataraja will have been installed in place of one of the small screen in the Asian gallery.

Shiva (shi'-va) is frequently viewed as the destroyer of the world prior to each period of dissolution. He is depicted in both terrible and graceful forms, the latter including the dancing Shiva or Shiva Nataraja. The icon of Shiva as



Nataraja is a visual sermon expounding the compassion and power of the god.

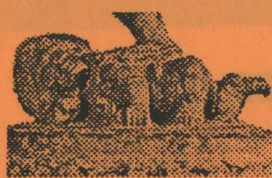
One of the great artistic achievement of southern India is represented in the bronze images of Hindu deities, which are among the finest Indian sculptures ever produced. Cast in the "cire perdue", or lost-wax process, they are masterpieces of the metalworkers craft and exemplify Hindu art at its best. Those made under the Chola dynasty between the tenth and thirteenth centuries are considered outstanding, with powerful representation of Shiva as Nataraja, the Lord of Dance, symbolizing the entire drama of the cosmos.

Shiva is depicted in the cosmic dance of creating and destroying the universe. His hair flies out wildly as he dances, transfixed by the rhythm of the small hour-glass drum held in his upper right hand. The rhythm represents the heart-beat sound of the cosmos (*maya*) which comes into being through the beneficent action of the creative dance. The cosmos is represented as the ring encircling the deity, which springs from the fertile mouths of the makaras on the sculpture's base.

Complementing this moment of creation is the simultaneous destruction of the cosmos symbolized by the flames edging the circle and the single flame held in the god's left hand. The lower right hand offers solace to his devotees by performing the reassuring *abhaya mudra* of benediction. The blessing is further affirmed by

the lower left hand's pose of *gaja hasta*. The "flag" position of the hand is formed by dropping the fingers into an imitation of an elephant's trunk, which here points to the left foot as it springs from the back of the dwarf who symbolizes ignorance.

This symbolic pose promises the devotee release from the sufferings of *maya*, while the right foot



crushes, with the full force of the dance, the back of the dwarf. A poisonous cobra is held by the dwarf, but the same deadly serpent is worn as an ornament over Shiva's blessing right arm.

Other details which are part of the image of Shiva as Nataraja are the skull caught in the deity's hair. The crescent moon symbolizes Shiva's omnipresence in the universe. In his hair which is matted with the ashes of the dead is a small image of the goddess, Ganga, who came to earth in the form of Ganges river.






According to the myth the holy ascetic, Bhagiratha, performed great acts of austerity for a thousand years in order to persuade the gods to allow the heavenly river Ganges to flow down to earth where it would bless man. When his request was finally granted, the gods feared that the impact of the falling water might destroy the earth. Shiva consented to receive the shock of the river on his own head. For eons the river wandered through his matted labyrinthine hair, eventually meandering gently out upon the ground. You can see the small image of Ganga in the upper right.

Shiva's attributes are his blue throat, five faces, four arms and three eyes. This third eye is a weapon he can use to destroy his enemies. His other weapons are a trident [*pinaka*] which is a lightning symbol and characterizes Shiva as god of storms, a sword, a bow [*ajagava*] and a club with a skull at the end [*khatwanga*]. He also has three serpents; one coiled in his hair, one about his neck and one forming his sacred threads which serve as additional weapons. As judge and stern upholder of righteousness he carries an hourglass, drum and a rope to bind sinners.



# September 1996

Sun	Mon	Tue	Wed	Thu	Fri	Sat
1	2 Labor Day MUSEUM CLOSED	3	4 9:00 AM Steering Committee Meeting 6:45 PM Shriner's Hospital (Kathe Packard)	5 10:30 AM Docent Study Session	6	7
8	9	10	11	12 1:00 PM Docent Meeting	13	14  Rosh Hashanah
15	16	17	18	19 10:30 AM Docent Study Session	20	21 4:00 PM Plaza Fest (Marriott Library Court Yard-Freshman Orientation)
22  Autumn begins	23  Yom Kippur	24	25	26 1:00 PM MIC PARTners Taining	27	28
29	30					



# DOCENT DIALOGUE

The Utah Museum of Fine Arts  
University of Utah

October, 1996

## **A Message from the Curator Western Museum Conference**

Salt Lake City is the host this year for the Western Museum Association Annual Conference. This is an opportunity to present our museum and programs to museum staff from Idaho, Washington, Colorado, Nevada, California and Hawaii. On Friday, October 18, there will be a reception in the Museum for conference attendees and the docents are invited to attend. You will all receive invitations but, in the meanwhile, please keep this date open. I think there could be no better way to represent the excellence of our education programs than to have other museum professionals meet our docents.

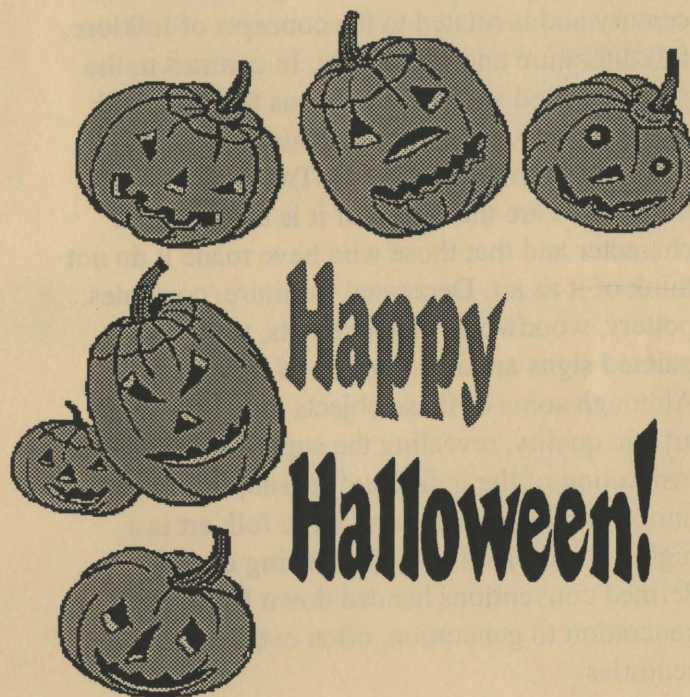
## **TEAM MEETINGS**

Team Meetings will be on October 15, 17, 22 and 24 at 10:00 a.m. Our topic will be Adult Learning in the Museum. We will also discuss the Fall PARTners tours and tour the Elements of Arts exhibition in the Hansen Gallery.

**October 15 and 22:** Tuesday and Wednesday Teams  
**October 17 and 24:** Thursday and Friday Teams

### **STEERING COMMITTEE MEETING**

The Steering Committee will meet on October 2 at 9:00 am. Remember to park in the spots reserved for the Advisory Board. The security guard will have a list of your names.



### **DOCENT MEETING**

Our monthly meeting will be on October 10 at 1:00 pm. Allen Dodworth who does fine arts appraisals will be our guest speaker.

### **EVENING FOR EDUCATORS**

This year Educational Services is sponsoring three Evening for Educators in connection with the State Wide Partnership in the Arts. Our first will be on October 23 at 7:30 p.m. and the focus will be Folk Art. We hope that you will come to attend the lecture and participate in the workshops. More information will be posted on the Docent Bulletin Board.



## SPOTLIGHT ON OBJECTS

### FOLK ART

Folk art is the art of the common people, usually rural artisans, as compared to the fine art produced by professionally-trained artists. The term "folk art" originated during the nineteenth century and is related to the concepts of folklore, folk literature and folk music. In contrast to the more finished and self-conscious fine arts, folk art is a cruder, more spontaneous expression of feelings, attitudes and needs. Two other differences are that much of it is utilitarian in character and that those who have made it do not think of it as art. Decorated furniture, costumes, pottery, woodwork, metal objects, toys, and painted signs are all examples of folk art. Although some of these objects may be of high artistic quality, revealing the superior skill and inspiration of the individual artisan, this is not uniformly the case. By and large folk art is a highly traditional form of art, using clearly defined conventions handed down from generation to generation, often over many centuries.

While some folk artisans are highly skilled and have undergone years of apprenticeship under older masters, the majority are probably self-taught amateurs who turn out artworks when they are not occupied with the activities that provide their livelihood. Traditionally, wood carving, metalworking and construction have

been the work of men, whereas women have primarily engaged in textile work, basketry and pottery making. This kind of specialization can vary from culture to culture, depending on local traditions and particular social situations. The importance of folk art within a society and the role it traditionally has played also differ greatly.

Although folk art still exists in some parts of Eastern Europe, Asia and Africa, the spread of industrialization is rapidly undermining folk traditions in these countries, and the time may come when this artistic genre will have disappeared altogether. The chief reason for its decline is that the handmade craft productions of the local artisans cannot compete with the cheap, mass-produced, machine-made objects turned out in factories. As the market for handcrafted goods dwindles, the output declines and ultimately stops altogether. Additionally, as more and more peasants become industrial workers, their ties to the traditional village culture weaken, and they come to value machine-made products more than what they perceive as backward and primitive objects made in rural areas. As folk art declines, however, an awareness of its value and beauty is spreading. Collections of traditional crafts and museums are dedicated to keeping the folk art heritage alive.

#### American Folk Art Traditions

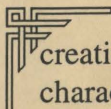
The diverse folk-art traditions of North America stem from a variety of cultural traditions imported by the European settlers. The folk arts that developed in New England and Pennsylvania are particularly notable, with the popular art of Massachusetts, Rhode Island and Connecticut derived from English sources and that of the Pennsylvania Dutch based on German models.

New England is outstanding for its simple wooden farmhouses, its beautifully designed furniture, and its embroidered samplers. The folk artists of rural Pennsylvania are well known for colorful chests and painted ceramics and charming drawings. Especially renowned are the boldly patterned Amish quilts, considered one of the finest and most distinctively American folk

Happy  
Columbus  
Day



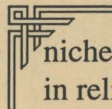

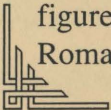




creations in the United States. Other characteristic productions of northeastern American artisans are the furniture of the Shakers, with its severe yet beautiful lines and the salt-glaze ceramic vessels made in New York and New Jersey. Beautiful pottery was also produced in the mountain states of the upper South, notably in Virginia, Tennessee and Kentucky.

Folk art was highly developed among the Pennsylvania Dutch. Fraktur drawing and sgraffito ceramic plates incorporated folk symbols such as the heart, tulip, tree of life and **distelfink**, a characteristically stylized bird. These delightful motifs are repeated in varied ways on artifacts ranging from intricately hand-lettered and embellished **taufscheine** (baptismal certificates) and molded iron stove plates of the eighteenth and nineteenth centuries, to hand-stitched quilts and decorated piecrusts of the present day. Mottoes in the Pennsylvania Dutch dialect appear on many of the craft items, adding charm and a homespun philosophy to the artwork.

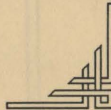
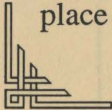
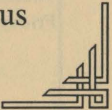
Very different is the folk art of the Southwest, where Mexican influences are clearly evident and in some instances elements from the artistic heritage of the native Indian culture are incorporated. Outstanding among the objects reflecting Spanish influence are the nineteenth century santos -- small carved and painted figures representing Christ, Mary, and various Roman Catholic saints -- intended to adorn



niches in the walls of churches and to be carried in religious processions. Today these highly spiritualized images are considered masterpieces of popular religious carving.




Folk art traditions that began in the sixteenth century became widespread throughout Latin America. They represent an art based on the copying of styles over long periods of time in isolation from the innovating impulses emanating from vital artistic centers. The Santos, polychrome paintings and sculptures of saints, executed in a notably reverential yet primitive style, are typical examples of folk art, as is the carved facade of the Cathedral of Zacatecas (1752) in Mexico. Many church exteriors in the Andes region exhibit relief patterns resembling those found in local textiles. This distinctive folk style is sometimes called **mestizo** ("mixed") art because it combines traditional Indian features with Christian elements. Its main centers were the Peruvian towns of Ayacucho and Arequipa.

Nineteenth-century folk art is represented not only by the continuation of rather stiff portraits but also by increasing numbers of Ex-Votos, a type of religious painting still being produced today. The Ex-Voto is rendered to offer thanks for a miraculous intervention by a particular saint or image of the Christ. Usually the account of what happened and the nature of the intercession is written out in detail, including the date and place in which the event occurred.





# October 1996

Sun	Mon	Tue	Wed	Thu	Fri	Sat
		<b>1</b> 10:00 AM Davis Middle School (WY) 12:45 PM Horizonte School	<b>2</b> 9:00 AM Steering Committee Meeting	<b>3</b>	<b>4</b>	<b>5</b>
<b>6</b>	<b>7</b>	<b>8</b> 12:45 PM Reid School	<b>9</b> 9:30 AM Grantsville Middle 11:00 AM Grantsville Middle 12:30 PM East High	<b>10</b> 1:00 PM Docent Monthly Meeting	<b>11</b>	<b>12</b>
<b>13</b>	<b>14</b>  Columbus Day (Observed)	<b>15</b> 9:00 AM Team Meeting - Tuesday & Wednesday Team	<b>16</b>	<b>17</b> 9:00 AM Team Meeting - Thursday & Friday Team	<b>18</b>	<b>19</b>
<b>20</b>	<b>21</b>	<b>22</b> 9:00 AM Team Meeting - Tuesday & Wednesday Teams 12:30 PM East High	<b>23</b> 7:00 PM Evening for Educators	<b>24</b> 9:00 AM Team Meeting - Thursday & Friday Teams	<b>25</b>	<b>26</b>
<b>27</b>  Daylight Savings Ends - set back 1 hour	<b>28</b> 9:30 AM East High	<b>29</b> 9:30 AM SLC PARTners 10:45 AM SLC PARTners	<b>30</b> 9:30 AM SLC PARTners 10:45 AM SLC PARTners	<b>31</b>  Halloween		



# DOCENT DIALOGUE

The Utah Museum of Fine Arts  
University of Utah

November, 1996

## A Message from the Curator

Our second Evening for Educators will be on November 20th from 7:00 to 9:30 p.m. We would like to invite any of our docents to come and participate. The focus will be on Modern Art.

## STEERING COMMITTEE MEETING

The Steering Committee will meet on November 6 at 9:00 am. Remember to park in the spots reserved for the Advisory Board. The security guard will have a list of your names.

## Happy Thanksgiving



## DOCENT MEETING

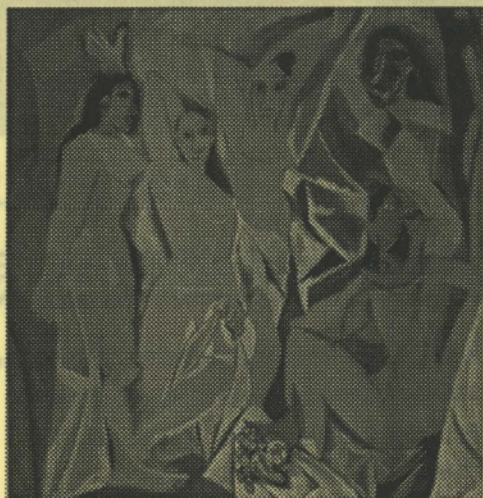
Our monthly meeting will be on November 14 at 1:00 pm. Our guest lecturer will be Professor Marty Seiner, Westminster College who will speak on *Isabella d'Estes, A Patroness of Renaissance Art*.

## SPOTLIGHT ON STYLES

### Modern Art

The term modern art has been used in the past to describe all art produced after the emergence of Cubism in 1908 and of Abstract Art -- in its twentieth-century manifestation -- in 1910. The avant-garde movements of later decades -- i.e. Constructivism, Dada, De Stijl, Expressionism, Futurism, Orphism, Suprematism, Surrealism,





Pablo Picasso, Les Femmes d'Alger (O. J.), 1907

etc. -- were also considered modern art. Until the outbreak of World War II, Paris was the center of the art world, and hence the center of modern art. In the late 1930s, however, many of the foremost Austrian, German and Italian artists fled to the United States to escape the Nazi and Fascist regimes in those countries. Representing much of the alphabet of "isms," they mingled with American artists and created an artistic ferment that made New York City the art capital of the world after 1946. Art produced since 1946 is usually considered to be contemporary art.

### Origins of Contemporary Art

The most pertinent starting point for a discussion of the complex and diverse characteristics of recent art is the period of the 1940s in New York City, where a small number of avant-garde artists, whose styles were later labeled **Abstract Expressionism**, were evolving a way of painting that has profoundly affected many subsequent developments. During the late 1930s some of these artists had worked on the federal art project of the Works Progress Administration. Many were in close contact with members of the American Abstract Artists, advocates of geometric cubist abstraction organized in 1936. Others were in contact with Hans Hofmann, who arrived in New York City from Munich in the early 1930s and became an influential exponent of modernist theory in New York during the late 1930s and 1940s. These artists were coming to terms with the work of the recent past, especially

the revolutionary work of Pablo Picasso, and were exposed to European art through a number of New York City exhibitions, notably "Cubism and Abstract Art" (1936) and "Fantastic Art, Dada, Surrealism" (1936-37) at the Museum of Modern Art and the collection of the Museum of Non-Objective Painting (later the Guggenheim Museum), which included a large group of works by Wassily Kandinsky.

In 1936, Arshile Gorky, who was in close contact with influential artist and mystic John Graham and the painter Willem de Kooning, began his shift from geometric cubism toward biomorphic abstraction, which reached maturity by 1940-41. From 1939 to 1941 a number of well-known European artists, including Andre Breton, Marc Chagall, Max Ernst, Fernand Leger, Andre Masson, and Piet Mondrian, emigrated to escape the war in Europe, making New York City a center of avant-garde activity. Their arrival served to reinforce the American artists, who were aware of European modernist art theory, psychology, and philosophy, and were assimilating a complex set of influences including those of cubism, surrealism, Mexican mural painting, Oriental art and ideas, and the American tradition of landscape painting.



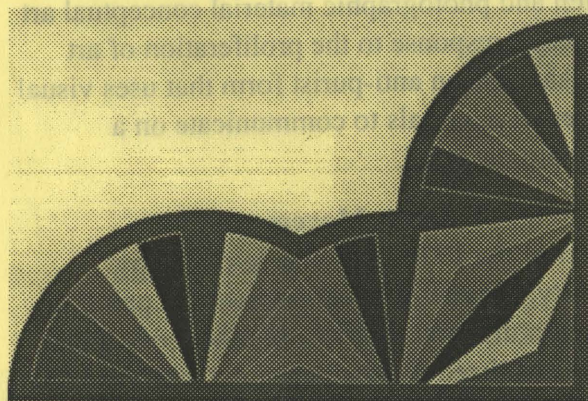
Franz Kline, Mahoning, 1956

### Emergence of Abstract Expressionism

During the early 1940s two enclaves were formed, each offering an alternative to prevalent social realism and geometric abstraction. The first group, termed the **gestural wing**, consisted of the Americans William Baziotes and Robert Motherwell and the Chilean surrealist Roberto Sebastian Matta Echaurren and soon



included Lee Krasner and Jackson Pollock. They met during 1941-42 and evolved an approach to art that combined attention to painterly values and psychological content, extending the techniques of surrealism. The second group, termed the **color-field wing**, consisted of Americans Adolph Gottlieb, Barnett Newman, an important theoretician, Mark Rothko and Theodoros Stamos. They advocated the use of myth and primitive styles. During the next few years the second group of artists, along with a few others such as Richard Pousette-Dart, Ad Reinhardt and Clyfford Still, continued to condense and intensify their structural forms and images. During the years from 1947 to 1950 abstract expressionism came to full maturity and by the late 1950s dominated the New York City art scene. The wealth of its accomplishments forced artists of the younger generation to deal with abstract expressionism, by either extension or rejection of one or a combination of its ingredients.



Frank Stella, *Agbatana III*, 1968

Extending the techniques developed by Jackson Pollock from about 1947 to 1951, painters Helen Frankenthaler (in 1952) and Morris Louis (in 1954) began to use staining technique to develop personal variants of gestural painting. During the same period, when de Kooning had painted his influential series of *Women* (1950-54), other artists were in closer tune with the work of the color-field painters, notably Barnett Newman, and with the reductive paintings of Ad Reinhardt. A coloristic, geometric style termed **Hard-Edge Painting**, typified by neat surfaces, economy of form, and fullness of color, had developed by the late 1950s, notably in the work of Ellsworth

Kelly, Alexander Liberman, and Agnes Bernice Martin. In the late 1950s and into the '60s a number of painters such as Al Held, Kenneth Noland and Frank Stella developed other kinds of abstraction that were related to the emphasis of critic Clement Greenberg on formalist aesthetics.

### Pop Art and Happenings

Even as these and other abstractionists were putting new materials such as plastic, and metallic and acrylic pigments to use in their canvases, other artists were working in the areas of collage and assemblage, manipulating and combining real objects with paint. Marcel Duchamp was an important inspiration for Jasper Johns and Robert Rauschenberg who, from the mid-1950s, used common, concrete objects and images to explore the ambiguous relation between art and contemporary life. Allan Kaprow was also an important figure in the anti-purist art of the mid-to late 1950s. In a brilliant synthesis of multiple influences that included Kurt Schwitters, Pollock, Duchamp, and the music of John Cage, Kaprow worked his way from assemblage to Environmental Art to Happenings. In 1959, in New York City, Kaprow coordinated the first happening with a number of other artists interested in extending art into the environment: Red Grooms, George Brecht, Robert Whitman, Jim Dine, and Claes Oldenburg.

Although Kaprow's development interrelates with that of several artists of 1960s pop-art fame, it differs in its emphasis on art as a transient experience rather than an enduring object, a philosophical search rather than an aesthetic activity. Pop art, as practiced by artists such as Robert Indiana, Roy Lichtenstein, and James Rosenquist, is more closely attuned to the works of Johns and Rauschenberg, and while incorporating subject matter from the mass media and objects from our "throwaway" culture, it also retains the formal values that were inherent in the abstract painting of the time. Pop art had first appeared in London in the collages of Richard Hamilton. Andy Warhol remains the most influential pop artist.



## Resurgence of Realism

A resurgence of representational painting during the early 1960s took two forms, the earliest of which, Photorealism, emerged in 1963-65. Photorealism combined a photographic fidelity to appearances with reference to commonplace objects. The second form is a more painterly realism, closely involved with illusions and sensations received directly from nature. Among its major exponents are the sculptor George Segal and the painter Wayne Thiebaud.

## Minimal Art

A number of artists working in New York City during the mid-and late 1960s adopted three-dimensional forms that owed much to the influence of recent geometric abstract painting. This Minimal Art, whose principal initiators were Carl Andre, Donald Judd, Sol Lewitt and Robert Morris, was characterized by monolithic or modular shapes, such as cubes, boxes, or beams made of industrial materials. The aim of these so-called primary structures is to emphasize the concrete visual quality of a simple form and to stress its interaction with the space surrounding it.

Works by Louise Bourgeois, Bruce Nauman and Eva Hesse exemplify a trend in sculpture of the late 1960s away from minimal art's methodical, preconceived systems of geometric shapes. This anti-formal or postminimal style is characterized by arbitrary arrangements of standing, leaning and wall-mounted forms.

## Earthworks and Conceptual Art

The architectural and environmental aspects of minimal art were extended by an innovation that took art out of galleries and installed it in the world at large. Earthworks, large, outdoor sculptures intimately connected with the specific sites for which they are made, were conceived by Robert Smithson, who from 1966 until his death, in 1973, created a number of important works that complement the natural elements of a chosen site, allowing for the processes of natural decay and for human intervention in nature.

In an important essay of 1967, "Paragraphs on



Robert Smithson, *Spiral Jetty*, 1969-70

Conceptual Art" (Art Forum 5), Sol LeWitt discussed a growing trend termed **Conceptual Art**, which places prime importance on the artist's concept rather than the production of a unique, permanent, tangible art object. Conceptual art relates to minimal art, earthworks, and happenings, all of which had shown a concern for the non-visual, non-permanent, and experiential aspects of art. In its inclusion of written and photographic material conceptual art is in part a response to the proliferation of art criticism. It is an anti-purist form that uses visual and verbal materials to communicate on a sociopolitical level.

## Later Movements

The art of the 1970s was characterized by diversity: abstraction, representational painting and sculpture, and a variety of other conceptual modes coexisted. Performance Art and Video Art offered new venues of expression. Beginning in the late 1960s, women artists formed cooperative galleries, where diverse artistic styles were brought together. Autobiographical and critical writing by artists increased, exemplifying the greater need for communication in an era of shifting complexity and synthesis.

From the 1980s, art has been at least as varied, although the newest major trends have been more conservative, with painting in the forefront. Most prominent, for a time, was international Neoexpressionism -- gestural, emotive painting that uses very large scale canvases and eclectic stylistic mixes. Increased commercial opportunities have brought rapid recognition to



many young artists, a number coming out of New York's new East Village galleries and featured, often, in such unlikely media as up-market fashion magazines.




Although figurative painting has achieved levels of acceptance that would have astonished the abstract artists of earlier years, perhaps the most telling development in modern art has been the revival of the installation -- invented in the 1960s out of a mixture of surrealism and constructivism, the Happening and aspects of the theater -- as a medium for artists of every kind. A polymorphous genre that can encompass many art forms and categories, the installation exists only for the period of its exhibition, unlike a painting or sculpture that can be moved, unchanged, from place to place. Because of its impermanence, the installation, like so much of modern art, challenges a fundamental definition of art: that it is unique and timeless.

November				
Sun	Mon	Tue	Wed	Thurs
1 2:00 PM Talk on the Leonard Lewis Collection of African Art - Given by Bernadette Brown	2 9:00 AM High	3 9:00 AM SLC PARTNERS 10:45 AM SLC PARTNERS 1:00 PM Docent PARTNERS 11:00 AM Advisory Board	4 9:00 AM SLC PARTNERS 10:45 AM SLC PARTNERS 1:00 PM Docent PARTNERS 11:00 AM Advisory Board	5 9:00 AM SLC PARTNERS 10:45 AM SLC PARTNERS 1:00 PM Docent PARTNERS 11:00 AM Advisory Board
10 2:00 PM Brown Lecture - E.P. Zagajewski	11 MUSEUM CLOSED Veteran's Day	12 9:30 AM Machine Club School 10:30 AM Lowell Elementary 1:00 PM Docent Class	13 9:30 AM SLC PARTNERS 10:45 AM SLC PARTNERS 1:00 PM Docent Meeting	14 9:30 AM SLC PARTNERS 10:45 AM SLC PARTNERS 1:00 PM Docent Meeting
17 2:00 PM Brown Lecture - Dash and Fleming Shells Mueller High	18 12:15 PM Brownville Jr. High 1:15 PM Brownville Jr. High	19 9:30 AM SLC PARTNERS 10:45 AM SLC PARTNERS 1:00 PM Docent Class	20 9:30 AM SLC PARTNERS 10:45 AM SLC PARTNERS 1:00 PM Evening Class for Educators	21 9:30 AM SLC PARTNERS 10:45 AM SLC PARTNERS 1:00 PM Docent Class
24 2:00 PM Brown Lecture - Vices La Horn - Allen Rose	25 9:30 AM SLC PARTNERS 10:45 AM SLC PARTNERS 1:00 PM Docent Class	26 9:30 AM SLC PARTNERS 10:45 AM SLC PARTNERS 1:00 PM Docent Class	27 NO TOURS	28 MUSEUM CLOSED Thanksgiving
30 2:00 PM Brown Lecture - Vices La Horn - Allen Rose	31 9:30 AM SLC PARTNERS 10:45 AM SLC PARTNERS 1:00 PM Docent Class	1 9:30 AM SLC PARTNERS 10:45 AM SLC PARTNERS 1:00 PM Docent Class	2 9:30 AM SLC PARTNERS 10:45 AM SLC PARTNERS 1:00 PM Docent Class	3 9:30 AM SLC PARTNERS 10:45 AM SLC PARTNERS 1:00 PM Docent Class



# November 1996

Sun Mon Tue Wed Thu Fri Sat

					1	2
3 2:00 PM Gallery Talk on the Leonard Lewis Collection of African Art - Given by Bernadette Brown	4 9:30 AM East High	5 9:30 AM SLC PARTners 10:45 AM SLC PARTners 1:00 PM Docent Class  Election Day	6 9:00 AM Steering Committee 9:30 AM SLC PARTners 10:45 AM SLC PARTners 11:00 AM Advisory Board	7 9:30 AM SLC PARTners 10:45 AM SLC PARTners 1:00 PM Docent Class	8 9:30 AM SLC PARTners 10:45 AM Layton Home Schoolers	9
10 2:00 PM Browning Lecture - E.F. Sanguinetti	11  MUSEUM CLOSED Veteran's Day	12 9:30 AM Madeline Choir School 10:20 AM Lowell Elementary 1:00 PM Docent Class	13 9:30 AM SLC PARTners 10:45 AM SLC PARTners	14 9:30 AM SLC PARTners 10:45 AM SLC PARTners 1:00 PM Docent Meeting	15 9:30 AM SLC PARTners 1:00 PM Longview Elementary	16
17 2:00 PM Browning Lecture - Dutch and Flemish - Shiela Mueller	18 12:15 PM Bonneville Jr. High 1:15 PM Bonneville Jr. High	19 9:30 AM SLC PARTners 10:45 AM SLC PARTners 1:00 PM Docent Class	20 9:30 AM SLC PARTners 10:45 AM SLC PARTners 7:00 PM Evening for Educators	21 9:30 AM SLC PARTners 10:45 AM SLC PARTners 1:00 PM Docent Class	22 9:30 AM SLC PARTners 1:00 PM Parkview Elementary (After School Program)	23 MUSEUM CLOSED
24 2:00 PM Browning Lecture - Vigee Le Brun - Aden Ross	25	26 9:30 AM SLC PARTners ??? 10:45 AM SLC PARTners ??? 1:00 PM Docent Class	27 NO TOURS	28 MUSEUM CLOSED  Thanksgi ving	29 NO TOURS	30



# DOCENT DIALOGUE

The Utah Museum of Fine Arts  
University of Utah

December, 1996

## Tour of the Greek Orthodox Cathedral

Prior to our Holiday Luncheon on December 12 the docents can visit Holy Trinity Greek Orthodox Church at 279 S 300 W. Our tour will begin at 10:00 a.m. with an introduction by Father John Kaloudis and conclude with a visit to the Museum.

### *Holiday Luncheon*

December 12, 1996 12 noon  
The Red Lion Hotel 255 S West Temple

#### Choice of Entree

Chicken Picatta Halibut

All entrees include a salad, a selection of vegetables, choice of either potato, rice or pasta, freshly baked rolls and choice of dessert. Beverages include coffee, herbal teas and apple juice.

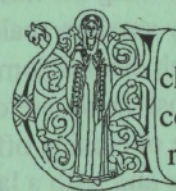
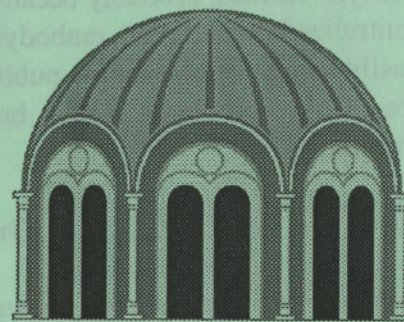
Please have your reservation and check for \$16.00 in the Education Office no later than Monday, December 8. As usual a sign-up sheet will be posted on the bulletin board next to Heather's desk..

## STEERING COMMITTEE MEETING

The Steering Committee will meet on December 4 at 9:00 am. Remember to park in the spots reserved for the Advisory Board. The security guard will have a list of your names.



## SPOTLIGHT ON STYLE

### The Roots of Greek Orthodox Architecture




Understanding the development of church architecture involves considering the requirements of religious ritual, the symbolism of architectural forms, and the demands of the society served by the church building. The word church (from the Greek **kyriakon doma**, "the Lord's House") first described the building that housed the worshippers and later referred to the entire Christian community. The earliest Christians developed no ecclesiastical architecture. They usually met in private homes, frequently in a dining room, because the earliest Christian service involved a ritual meal. The dining room was often the only large room in the house, frequently occupying the entire top floor; this is the upper room often mentioned in






Acts. As the Christian community expanded and the liturgy developed, the assembly rooms became larger. By the third century, they were furnished with a special table, or **mensa**, for the Eucharist. The officiating bishop sat near this altar in an armchair, or **cathedra**; this chair eventually gave its name to the cathedral, which, in contrast to a parish church, is one over which a bishop presides. Before AD 313, Christian places of worship were often located in converted private dwellings called **titulae**, but the Edict of Milan and the subsequent imperial sponsorship of Christianity led to public churches built on a monumental scale in forms derived from Roman architecture. After AD 313, when Emperor Constantine I granted Christianity official status throughout the Roman Empire, Christian liturgy became increasingly imperial in tone. A new and more dignified architectural setting was required for the liturgy, and Constantine's architects turned for inspiration to the Roman basilica, a type of large public meeting hall used primarily as a law court.




Eastern Christians, however, turned to the Byzantine Empire for the prototypes for its religious architecture. The influence of Byzantine art extended far beyond its borders, because arts derived from Byzantium continued in parts of Greece, the Balkans, and Russia into the eighteenth century and, in some isolated monasteries, to the present day. Byzantine religious architecture used the two basic structures developed in Early Christian architecture -- longitudinal-plan basilicas, which served as meeting places for the Eucharist service, and centralized-plan buildings, which served as baptisteries and as **martyria** (memorials over tombs of martyrs).



While basilicas continued in use into the sixth century centralized plans began to be used during the reign of Emperor Justinian I the Great (AD 527-65) for congregational churches as well as for martyrs' shrines, probably because of the growing importance of the cult of relics. The centralized domed plan, embodying the concept of Christ as the heavenly ruler, and the basilican plan, stressing the public and processional character of the mass, were merged in the great Church of Hagia Sophia, built for the Emperor Justinian I in Constantinople, capital of the Byzantine Empire.

### Greek Cross Churches



Few major architectural projects were undertaken during the three troubled centuries following the death of Justinian in AD 565. During the late ninth and tenth century revival, however, the classic Byzantine church, generally small in scale but richly decorated with mosaics, was developed. The typical church comprised a high central dome with four vaults arranged about it to form an equal-armed cross known as the cross-in-square or the Greek-cross church. This period also saw the increasing emphasis on the practice of closing off the chancel from the rest of the church with an **iconostasis**, a screen wall hung with icons and with a large central door. Behind the closed doors of the iconostasis the priests performed the rite of the Eucharist. This arrangement was intimately bound up with the Byzantine liturgy; the architectural setting intensified the mystery of the Mass, most of which was performed in secret behind closed doors but included splendid processions that were symbolic manifestations of the divinity. The classic Middle Byzantine Greek cross-church continued to be built without fundamental change down to the modern period, became the standard for the Slavic churches of Russia and the Balkans.



*To all our  
docents and  
their families*


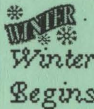


**Merry Christmas!**



*from  
Bernadette, Virginia  
and Heather*



# December 1996

Sun	Mon	Tue	Wed	Thu	Fri	Sat
1	2	3 9:30 AM SLC PARTners 10:45 AM SLC PARTners 1:00 PM Docent Class	4 9:00 AM Steering Committee 9:30 AM SLC PARTners 10:45 AM SLC PARTners 11:00 AM Advisory Board	5 9:30 AM SLC PARTners 10:45 AM SLC PARTners 1:00 PM Docent Class	6 9:30 AM SLC PARTners 12:45 PM Bryant Intermediate (Pam Parrot)  Hanukkah	7
8	9	10 9:30 AM SLC PARTners 10:45 AM SLC PARTners 1:00 PM Docent Class	11 9:30 AM SLC PARTners	12 10:00 AM Docent Holiday Luncheon - Tour of the Greek Orthodox Church and Lunch at the Red Lion Hotel (Please sign-up with Heather)	13	14
15	16	17 9:30 AM Highland Middle School 10:45 AM Bonneville Elementary 1:00 PM Docent Class	18	19 1:00 PM Docent Class	20	21  Winter Begins
22	23	24	25  Christmas MUSEUM CLOSED	26	27	28
29	30	31  New Year's Eve				



# DOCENT DIALOGUE

The Utah Museum of Fine Arts  
University of Utah

January, 1997

## SEMINAR

A four week seminar on the Materials of the Artist is scheduled for January 16, 23, 30 and February 6. All sessions will take place from 1:00 to 3:00 p.m. and readings will be available. Hands-on segments are planned so we will have a chance to get our creative juices flowing.

## STEERING COMMITTEE MEETING

The Steering Committee will meet at 9:00 am. on January 8. Remember to park in the spots reserved for the Advisory Board. The security guard will have a list of your names.

## TRIP TO BYU

A trip to BYU to view Independent Spirits: Women Painters of the American West, 1890-1945 has been planned for January 9. The bus will leave the Guardsman Way parking lot at 8:45 a.m. Our tour is scheduled for 10:00 a.m. and lunch at noon in the Skyroom Restaurant. Cost is \$30 which includes admission to the exhibition, bus and lunch. Please call 581-3580 ASAP to reserve you space or send in your check to the Education Department.

## Kwanzaa

Kwanzaa, an African-American celebration of culture, community and heritage, will be the focus of our annual multicultural celebration. In cooperation with members of our African-American community Kwanzaa will take place at the Museum on January 4 from 1:00 to 4:00 p.m.

If any docent could volunteer that day please call the education office as we could use your help.

## SPOTLIGHT ON CULTURES

### What Is Kwanzaa?

Kwanzaa [kwahn'-zuh] is a seven-day festival observed by African-American communities in late December and early January. Inspired by a traditional African harvest festival, it was originated in 1966 by Dr. M. Ron Karenga, a Los Angeles-based black activist, to increase awareness of the African heritage and encourage qualities such as unity, self-determination, and cooperation in the black community. The name is taken from the Swahili, "matunda ya kwanza" which means "the first fruits". It celebrates the ties that bind African harvest customs to the

To All Our Docents and  
Their Families

Happy New Year!

1997



cultural and social history of African-Americans.

An extra "a" was added to kwanza so that there would be seven letters; one for each of the seven principles in the Kwanzaa value system. The observance includes exchanging gifts and an African-style meal known as karamu. It is a time when African-Americans can join together to honor the traditions of their ancestors and plan community activities for the coming year.

Kwanzaa is a spiritual, festive and joyous celebration of the oneness and goodness of life, which claims no ties with any religion. The focus of Kwanzaa is centered around the seven principles (Nguzo Saba) with particular emphasis on the unity of families. It is a time for the gathering together of families and for a rededication to manifesting the principles of Kwanzaa as a way of life for African-Americans.

Kwanzaa has definite principles, practices and symbols which are geared to the social and spiritual needs of African-Americans. The reinforcing gestures are designed to strengthen their collective self-concept as a people, honor their past, critically evaluate their present and enable them to commit themselves to a fuller, more productive future. Kwanzaa is a way of life; not just a celebration. As a living social practice, it is a week of actual remembering, reassessing, recommitting, rewarding and rejoicing. Finally, the concept of Kwanzaa is to help African-Americans relate to the past in order to understand the present and deal with the future.

### NGUZO SABA

The Nguzo Saba (En-GOO-zoh Sah-BAH) are the social seven principles that were developed by Dr. Karenga and deal with ways for an individuals to relate to each other and cast their lives in their own images. Each day of Kwanzaa is devoted to contemplating one of the seven principles.

1. UMOJA (oo-MOE-jah) or unity: To strive for and maintain unity in the family, community, nation and race.

2. KUJICHAGULIA (koo-ee-cha-goo-LEE-ah) or self determination: To have African-American peoples define themselves, name themselves, create for themselves and speak for

themselves.

3. UJIMA (oo-JEE-mah) or collective work and responsibility: To build and maintain their community together and to make the community's problems everyone's problems and to solve them together.

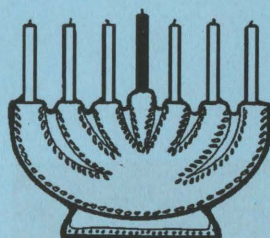
4. UJAMAA (oo-JAH-mah) or cooperative economics: To build and maintain African-American stores, shops and other businesses and to profit together from them.

5. NIA (nee-AH) or purpose: To make as the collective vocation the building and developing of the community in order to restore African-American people to their traditional greatness.

6. KUUMBA (koo-OOM-bah) or creativity: To have every individual always do as much as he/she can, in the way that they can, in order to leave the community more beautiful and beneficial.

7. IMANI (ee-MAH-nee) or faith: To believe completely in one's parents, teachers, leaders, people and the righteousness and victory of African-American struggle for equality.

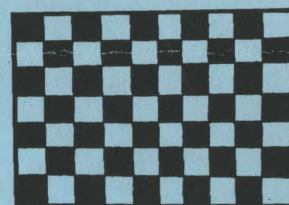
### The Primary Symbols of Kwanzaa



**KINARA** (Kee-nah-rah)  
The Kinara is a candle-holder which holds seven candles and represents all Afro-people, past and present.

**MKEKA** (M-kay-cah) The Mkeka is a straw mat on which all the other items are placed. It is a traditional item and therefore

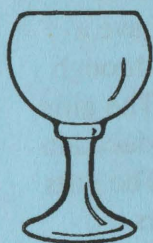
symbolizes tradition as the foundation on which all else rests.



**MSHUMAA** (Mee-shoo-maah) The mishumaa saba or seven candles [one black and three each of red and green] placed in the kinara stand for the Seven Principles (Nguzo Saba) on which the First-Born set up society in order that the people would get the maximum from it.



**MUHINDI** (Moo-heen-dee) It is traditionally said that the First-Born is like a stalk of corn which produces corn, which in turn becomes stalk, which reproduces in the same manner so that there is no ending to the people. The ear of corn represents the offspring or product (the children) of the stalk (the father of the house). It signifies the ability or potential of the offsprings, themselves, to become stalks (parents), and thus produce their offspring -- a process which goes on indefinitely, and insures the immortality of the Nation. As many ears of corn as there are children in the family are used. Every house has at least one ear of corn; for there is always the potential even if it has not yet been realized.

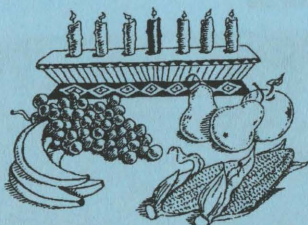


**KIKOMBE CHA UMOJA** (Kee-coam-bay chah-oo-moe-jah) The Unity Cup symbolizes the first principle of Kwanzaa. It is used to pour the libation for the ancestors; and each member of the immediate family or extended family drinks from

it in a reinforcing gesture of honor, praise, collective work and commitment to continue the struggle began by the ancestors.

**ZAWADI** (Sah-wah-dee) The gifts represent the fruits of the labor of the parents and the rewards of the seeds sown by the children. Parents must commit their children to good acts, good thoughts, good grades, etc., for the coming year and reward them according to how well they live up to their commitments for the past year. Goodness, again, is beauty and beauty is that which promises happiness to the family and community. For all acts, thoughts and values are invalid if they do not in some way benefit the community.

**KARAMU** The feast symbolizes the high festive celebration that brings the community together to exchange and to give thanks to the Creator for their accomplishments during the year. It is held on the night of December 31 and includes food, drink,



music, dance, conversation, laughter and ceremony.

### Secondary Symbols of Kwanzaa

**Bendera ya Taifa:** The flag of Black Nationalism symbolizes the struggle for liberation. The red represents the blood of the ancestors; black is for the collective color of all African-American people, and green ia a reminder of the land, life and new ideas.

**Tambiko:** Symbolizes the libation by which honor is given in a special way to the ancestors and a call to carry out the struggle and the work they began. It clearly symbolizes the recognition of and respect for the contributions of African-Americans in the past and offers models to emulate

**Harambee:** Symnbolizes a call to unity and collective work and struggle.

**Habari Gani:** Swahili term used when greeting others.

**Kwaheri:** Swahili term used as an expression of parting with good wishes and an expectancy to meet again.



The holiday begins December 26 and continues for a total of seven days. It is customary to use the colors of black, red and green in decorating the home. Traditional African dress is also worn. A kinara or candle holder represents all Afro-people, past and

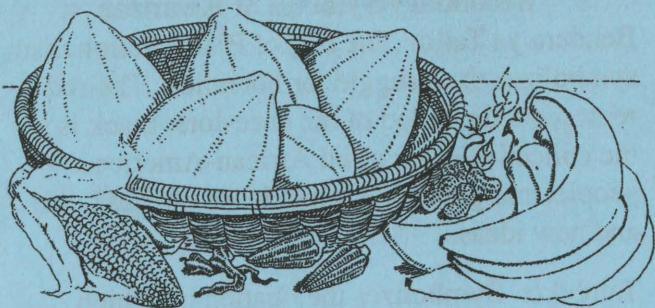
present while the mishumaa saba or seven candles [one black and three each of red and green] placed in the kinara stand for the seven principles of Kwanzaa.

### SCHEDULE FOR KWANZAA CELEBRATION

Kwanzaa is a family affair and seeks to reinforce the bonds between parents and children, and to teach parents and children new views and values that will aid them in self-consciousness and provide support in making decisions. Therefore,



Kwanzaa is the time when African-Americans get together to give thanks and to enjoy the blessings of living and acting together as a family.



On the first day of Kwanzaa (December 26) the Mtume (leader or minister) calls the family together. When everyone is present, the Mtume greets them with "Habari Gani" and the family responds "Umoja". Thus the Kwanzaa celebration has begun. The celebration is conducted in the following order, substituting each principle for the response on its respective day. A prayer is offered by a member of the family (all standing). Harambee ("Let's Pull Together") is a call for unity and collective work within the family. Each member raises up the right arm with open hand and while pulling down, closes the hand into a fist. Harambee is done in sets of seven in honor and reinforcement of the Nguzo Saba. The Kwanzaa Song can be used at this time. The Mtume briefly talks about the concept of Kwanzaa, using the theme or focus of Kwanzaa as a direction. The Tambiko (Libation) is performed by the elder. The elder should pour the libation using juice or water from the Tambiko set up in honor of the ancestors.

A Lighting Ceremony is performed by a young person. The child should light the Mshumaa (candle) for the principle of the day (i.e. Umoja on the first day of Kwanzaa). After the lighting of

the candle, the principle of the day should be discussed by every member participating in the ceremony. The discussion should focus on each member's understanding of the principle and their commitment and responsibility to practice that principle for the betterment of self, family and community. A story, song or an object that is reflective of the principle for the day (i.e. Umoja) and a scripture reading related to the principle is essential in reinforcing the meaning of that principle.

Sharing of Zawadi or gifts. In Kwanzaa gifts are played down and spiritual and social rejuvenation is played up. Hand made gifts are strongly encouraged over commercial purchases. Items related to the Afro-heritage or items that have a special meaning that will help the person through the next year are strongly recommended. The gifts should be reflective of a commitment to education and the riches of Black cultural heritage. The gifts can be fruits shared each night by members. Children can be given one gift on each day to reinforce the principle for that day, or all gifts can be given on the night of December 31 during the Karamu (Feast) that includes food, music, dance, etc.

### THE KWANZAA SONG

Kwanzaa is a holiday  
Kwanzaa, Kwanzaa, Kwanzaa!  
Is an African holiday  
Seven Principles  
Seven Candles  
Seven Black days for the African



KWANZAA YENU IWE NA HERI  
(HAPPY KWANZAA)

Please join us in celebrating Kwanzaa at the Museum  
January 4, 1997  
1:00 to 4:00 p.m.

There will be storytelling, games, chants, and dances so bring your children and grandchildren.



# January 1997

Sun	Mon	Tue	Wed	Thu	Fri	Sat
			<b>1</b> MUSEUM CLOSED  New Year's Day	<b>2</b>	<b>3</b>	<b>4</b> Kwanzaa Celebration 1-4 p.m.
<b>5</b>	<b>6</b>	<b>7</b> 1:00 PM M.I.C. PARTners Training	<b>8</b> 9:00 AM Steering Committee Meeting 11:00 AM Advisory Board Meeting	<b>9</b> BYU Tour "Independent Spirits" Bus leaves at 8:45. Lunch at the Skyroom. Cost is \$30, please sign-up w/ Heather ASAP	<b>10</b>	<b>11</b>
<b>12</b>	<b>13</b> 9:30 AM East High	<b>14</b> 1:00 PM Docent Class	<b>15</b>	<b>16</b> 1:00 PM Docent Seminar	<b>17</b>	<b>18</b>
<b>19</b>	<b>20</b>  Martin Luther King, Jr. (Observed) MUSEUM CLOSED	<b>21</b> 1:00 PM Docent Class	<b>22</b> 9:30 AM Twin Peaks Elementary	<b>23</b> 1:00 PM Docent Seminar	<b>24</b>	<b>25</b>
<b>26</b>	<b>27</b> 9:30 AM East High	<b>28</b> 9:30 AM SLC PARTners 10:45 AM SLC PARTners 1:00 PM Docent Class	<b>29</b> 9:30 AM SLC PARTners 10:45 AM SLC PARTners	<b>30</b> 9:30 AM SLC PARTners 10:45 AM SLC PARTners 1:00 PM Docent Seminar	<b>31</b> 9:30 AM SLC PARTners	



# DOCENT DIALOGUE

The Utah Museum of Fine Arts  
University of Utah

February, 1997



## MIC Training for Images and Words

Training for the Museum in the Classroom presentations for Images and Words, our high school art and writing program, will be held on February 27th at 1:00 p.m. If you are interested in participating please call the education office and leave a message.

## DOCENT MEETING

The Docent Meeting will be on February 13 at 1:00 p.m. Our guest speaker will be Aden Ross who will discuss women artists, including Vigée Le Brun, at the end of the eighteenth century.

## STEERING COMMITTEE MEETING

Our next Steering Committee is scheduled for February 5 at 9:00 a.m. Remember to park in the spots reserved for the Advisory Board. The security guard will have a list of your names.

## SPOTLIGHT ON TECHNIQUES

### Acrylics

Acrylics are water-based paints made from acrylic resins. Since these paints appeared in the twentieth century, many painters have used them in preference to oils, especially the op artists, minimalists, and hard-edge painters. Among the many advantages of acrylics are their quick-drying properties (overpainting may be done within minutes), durability, and adaptability to almost any surface. Also, acrylics can be cleaned from brushes simply with water.

### Casein

Casein paints are also water-based. The ground pigments are mixed with the milk derivative casein, and the paints are applied to boards or panels prepared in the same way as for tempera painting.

### Gouache

Gouache (goo-ahsh') is paint made from opaque watercolor but with the addition of white pigment and a higher proportion of binder, such as gum arabic. The presence of a larger quantity of vehicle (the liquid in which pigments are mixed) creates an opaque effect, while the white pigment produces characteristic brilliant, light-reflecting quality. Gouache paintings are commonly executed on paper in a spontaneous, alla prima manner in which final effects are achieved in the initial application of paint.

### Oil Painting

The invention of oil painting has been attributed to the Flemish painter Jan van Eyck, who applied oil paints to wooden panels prepared in much the same way as those used for tempera. As wood has a tendency to warp or split, however, canvas



made either of linen or a linen-cotton blend is generally preferred. Murals also can be painted on canvas and the canvas then applied to the walls.

The canvas is first prepared with a coating of size (glue) or casein mixed with plaster or carbonate of lime. A coating of white lead may then be applied. Before oil paints were manufactured commercially, painters ground and mixed their own pigments. The paint may be diluted with a siccativ (a drying medium), turpentine, or linseed oil, or it may be used without any dilution, as when it is applied with a palette knife. Generally, pointed brushes of sable are used for detail work and broad brushes of hog's hair or bristles for less detailed areas.

Some painters have used either a cool or warm color as an underglaze that tends to show through over the years, especially when the surface paint is thin. In the past a coat of varnish was generally applied to the finished painting. Because varnish tends to darken with age, however, many paintings have later required cleaning. The new synthetic resins may solve this problem.

### Tempera

Tempera (tem'-pur-uh) is a painting technique in which water-soluble powdered pigments are mixed with (or "tempered" by) an emulsifying agent with binding and adhesive properties. The emulsifier may be a synthetic agent or a natural substance such as animal glue, milk, fig sap, or egg yolk (historically the most commonly used substance). Tempera can be applied to paper, canvas, primed wood (on which several coats of gesso which is plaster of Paris mixed with glue have been carefully rubbed down to create a glassy-smooth surface) or plaster surfaces. When used on dried plaster it is known as fresco secco. One of the oldest painting techniques, tempera was widely used by the Egyptians, Greeks and Romans. The Byzantines were among the first to use an egg binder. Tempera was the principal paint medium before the introduction of oil paints and continued to be the most widely used painting technique through the fifteenth century.

Tempera dries quickly, becoming insoluble in water so that several layers of paint can be applied. The resulting overlay of semi-opaque paints gives tempera paintings a luminous quality, but such a gradual build up requires patient, methodical work and discourages spontaneous inventiveness and fluid forms. The image must be well worked out in advance using some sort of preparatory drawings -- a necessity that dictates a painstaking and crisply linear style. Tempera, however, offers a wider color range and allows for the inclusion of many finer details than true fresco, or buon fresco. Tempera was ideally suited to the cooperative workshop practices by which paintings were produced from early Christian times through the fifteenth century.

Tempera continued to enjoy widespread popularity in southern Europe until at least 1500, but northern artists began to experiment with tempera and oils during the early fifteenth century. Jan van Eyck is thought to have invented oil paint by using emulsions of oil and egg with his pigment. After having been almost entirely supplanted by oil painting during the early sixteenth century, tempera was not revived until post-Impressionist artists rediscovered its unique properties. Several twentieth-century artists, including Ben Shahn and Andrew Wyeth, have experimented with this medium.

### Watercolor

Watercolor is a painting technique in which pigments suspended in a gum-arabic solution are applied to a surface with brush and water. In general, watercolor provides a brilliant transparency and freshness and allows extraordinarily free brushwork. Two types of watercolors exist: transparent and opaque. The

Celebrate

**BLACK ★  
HISTORY  
MONTH**



latter, called gouache, are usually obtained in tubes but are also familiar in the form of poster paints. Transparent watercolors come in cakes, tubes, or pans. Watercolor brushes are made of either sable or camel's hair (actually squirrel). The Chinese are noted for their calligraphic technique (mainly on silk), which uses the fat part of the brush for broad strokes and the tip for lean ones.

The watercolor medium contains gum arabic, which acts as a binder; glycerin, to keep the paint moist; a plasticizer, such as hydromel (a mixture of equal proportions of water and honey); a wetting agent, to achieve a uniform flow of paint on surfaces; and a preservative, such as phenol. Watercolors are usually applied with hair brushes to special, handmade watercolor paper characterized by a rich but subtle absorbency and texture. Fine watercolor papers are usually handmade, with a fairly rough surface. Much of the brilliance of watercolors is due to the whiteness of the paper which plays a major role in the luminosity of the watercolor painting, parts of the paper are often left unpainted.

Water as a medium for paint and gum arabic as a binder have been known since ancient times. Water paints were used on illuminated manuscripts in the Middle Ages, and in the early sixteenth century the German artist Albrecht Durer developed the wash technique (overlapping layers of highly diluted pigments) to a refined level. Watercolor is basically a combination of manuscript illumination of gouache (opaque pigments) and wash. Watercolor in the modern

sense, however, designates a technique in which the wash is the vehicle for color and the white of the paper is reserved for the highlights. This type of watercolor technique was not developed until the late eighteenth century, chiefly in Great Britain. Because the effects of watercolor lend themselves to landscape, British landscape artists such as Turner first exploited the virtues of the medium to its fullest advantage. In the period from 1780 to 1840, Great Britain produced an outstanding body of watercolorists, including John Robert Cozens, William Blake, Thomas Girtin, and John Sell Cotman. By the late 1700s watercolor paints were being made commercially in the form of hard, dry cakes. The more familiar pantype watercolor, which has glycerine added to it, was introduced in 1835. Collapsible watercolor tubes, which appeared about 1900, are the most popular form of watercolor pigment today.






During the late nineteenth and early twentieth centuries major American artists such as Winslow Homer, John Marin, and Charles Demuth explored new possibilities with watercolor. Shortly afterward, such twentieth-century painters as Pablo Picasso and Joan Miró were influenced by the aesthetic of watercolor to dilute oil paint and solvent to washy thinness. Following their example, such modern American painters as Helen Frankenthaler, Morris Louis, Kenneth Noland, Jules Olitski, and Jackson Pollock have used watercolor techniques with oil- and acrylic-based paint, allowing the paint to flow freely over the painting surface.



Happy Groundhog Day



# February 1997

Sun	Mon	Tue	Wed	Thu	Fri	Sat
						1
2  Groundhog Day	3	4 9:30 AM SLC PARTners 10:45 AM SLC PARTners 1:00 PM Docent Class	5 9:00 AM Steering Committee 10:45 AM SLC PARTners 11:00 AM Advisory Board	6 9:30 AM SLC PARTners 10:45 AM SLC PARTners 1:00 PM Docent Seminar	7 8:50 AM Lib Ed 202 (Billie and Virginia K) 9:30 AM SLC PARTners	8
9	10	11 9:30 AM SLC PARTners 10:45 AM SLC PARTners 1:00 PM Docent Class	12 9:30 AM SLC PARTners 10:45 AM SLC PARTners 12:15 PM East High Ash Wednesday  Lincoln's Birthday	13 8:50 AM French 304 9:30 AM SLC PARTners 10:45 AM SLC PARTners 1:00 PM Docent Seminar	14 	15
16	17  MUSEUM CLOSED President's Day	18 9:30 AM SLC PARTners 10:45 AM SLC PARTners 1:00 PM Docent Class	19 9:30 AM SLC PARTners 10:45 AM SLC PARTners 12:15 PM East High	20 9:30 AM SLC PARTners 10:45 AM SLC PARTners	21 9:30 AM SLC PARTners 10:45 AM UT Home Ed. Assoc. 2:00 PM SL Home Schoolers 3:00 PM Millcreek Retirement Res.	22  Washington's Birthday
23	24	25 9:30 AM SLC PARTners 10:45 AM SLC PARTners 1:00 PM Docent Class	26 9:30 AM SLC PARTners 10:45 AM SLC PARTners	27 9:30 AM SLC PARTners 10:45 AM SLC PARTners 1:00 PM M. I. C. Training	28 9:30 AM SLC PARTners	



# DOCENT DIALOGUE

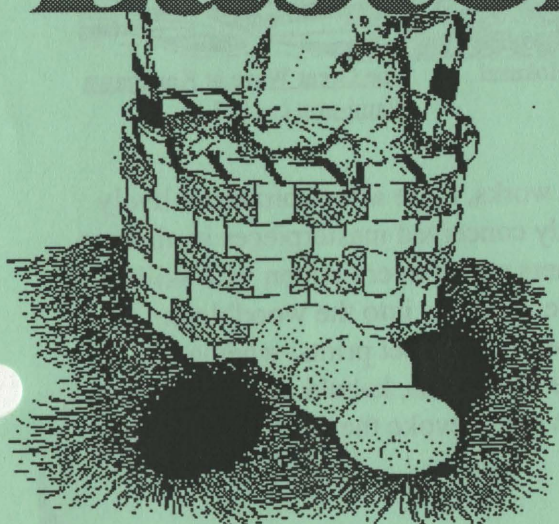
The Utah Museum of Fine Arts  
University of Utah

March, 1997

## A MESSAGE FROM THE CURATOR

I am please to announce that we have hired a new Assistant Curator of Education. Ann Parker comes to us from the St. Louis Art Museum where she was Manager/Coordinator of Youth Programs. Ann has five years of experience in administering the Arts in the Basic Curriculum program at St. Louis. Like our Partners program it is also designed for the fourth grade. Among some of her duties while in her capacity as Manager of Youth Programs Ann developed and taught multi-visit interdisciplinary programs, was a liaison with the school system, supervised staff and produced educational materials. In addition to her excellent background in Museum Education, Ann was a classroom teacher for five years. I know that she will be a valuable asset to the department as we continue our programs and plan for the future in our new building.

# Happy Easter



## EVENING FOR EDUCATORS

On March 5 from 7:00 to 9:30 p.m. we will be holding our last Evening for Educators for the current academic year. The Materials of the Artist will focus on the various mediums used by artists and the effect that such mediums have on the finished work. We invite any of our docents who are interested to join us.

## DOCENT MEETING

Our Monthly Meeting will be on March 13 at 1:00 p.m. A special treat is planned for this month's meeting. Leanne Mayo will present a biography of Emily Dickenson to be followed by a musical presentation of Emily's Letter to the World, a interpretation of her poetry set to music by Richard Nelson (husband of Ettalue).

## STEERING COMMITTEE MEETING

Our next Steering Committee meeting will be on March 5 at 9:00 a.m. Remember to park in the spots reserved for the Advisory Board. The security guard will have a list of your names.

## UTAH MUSEUM VOLUNTEERS ASSOCIATION

The twelfth Annual Meeting of the Utah Museum Volunteers Association will take place on Thursday, March 20 at the Seventh Day Adventist Church, 2139 South Foothill Blvd. I urge all docents to attend if they possibly can.

A florescent pink flyer listing the program is posted on the bulletin board next to the Docent Desk.



## SPOTLIGHT ON STYLES

### UKIYO-E

emergence of landscapists in the nineteenth century.



Utamaro  
Two Courtesans, 1795

woodblock prints, and illustrated books that reflected the delight of the Edo (modern Tokyo) middle classes in the sensuous pleasures of the commoner's world.

Beginning with the monochrome prints of Hishikawa Moronobu, the school's founder, and the erotic album illustrations of his contemporary Sugimura Jihei (flourished 1680-98), Ukiyo-e artists took as their primary subjects the beautiful and licentious courtesans of Edo's demimonde.

Ukiyo-e art was expanded and revitalized significantly when the Torii masters Kiyonobu I and Kiyomasu began dominating (c.1700) the print world of Edo with their hand-colored broadsheets depicting actors of the kabuki, or popular theater. Matinee idols of the popular stage and courtesans of the pleasure districts continued to dominate the Ukiyo-e world until the



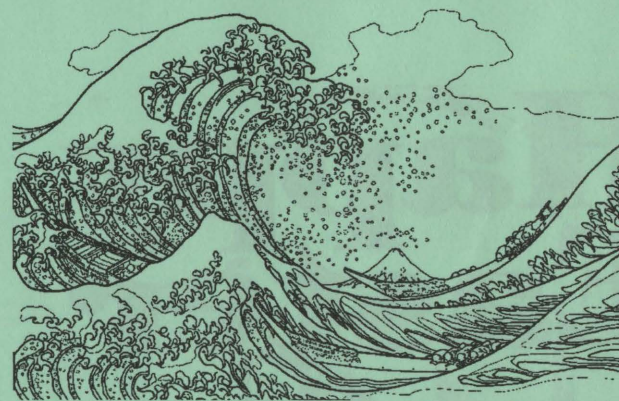
Kiyonobu I  
The Spear Dance, 1705

Ukiyo-e (oo'-kee-yoh-ay, literally, "pictures of the floating world") was a school of art that flourished in Japan from the mid-seventeenth to the mid-nineteenth century. The rough equivalent of lower-class genre art in the West, Ukiyo-e encompassed paintings,



Torii Kiyonaga The Poster Colorers, 1783

In the 1740s publishers perfected a registration process for multiple printing with colors, an innovation generally credited to the artist Okumura Masanobu (1686-1764). This phase of Ukiyo-e art culminated in the spectacular polychrome prints of the six great masters of the period 1750-1850: Suzuki Harunobu, Torii Kiyonaga, Kitagawa Utamaro, Toshusai Sharaku, and the landscapists Katsushika Hokusai and Ando Hiroshige.



Katsushika Hokusai  
The Great Wave at Kanagawa Nami-ura, c. 1823

In their best works, these artists produced lively and brilliantly conceived masterpieces in alliance with publishers and with craftsmen who skillfully translated their designs into the woodblock medium. Their broadsheet prints, whether of fashion-plate courtesans, kabuki actors, or poetic landscapes, vividly evoke the spirit of their age.



Ukiyo-e prints gained wide popularity among Western collectors during the late nineteenth century and exerted a significant influence on several impressionists (James McNeil Whistler, John Singer Sargent, Mary Cassatt) and postimpressionist artists (Henri de Toulouse-Lautrec, Vincent van Gogh and Paul Gauguin), and the Nabi, particularly Pierre Bonnard and Edouard Vuillard. A contemporary reappraisal by the Japanese critics has elevated Ukiyo-e to the status of the most universally known and appreciated of all the Japanese arts.

*Happy  
St. Patrick's  
Day*



Kuniyoshi

A Chinese Hero, c. 1827-30






# March 1997

Sun Mon Tue Wed Thu Fri Sat

Daily Teams are responsible for Images and Words tours!!!!

1  
1:00 PM  
Boucher Event

2 2:00 PM Lecture: Will South, Modes of Modernism	3	4 9:30 AM SLC PARTners 10:45 AM SLC PARTners 1:00 PM Docent Class	5 9:00 AM Steering Comm. 9:30 AM SLC PARTners 10:45 AM SLC PARTners 7:00 PM Evening for Educators	6 9:30 AM SLC PARTners	7 9:30 AM Primary Childrens' Hospital	8
9	10	11 9:40 AM Images and Words 1:00 PM Docent Class	12 9:40 AM Images and Words	13 9:40 AM Images and Words 1:00 PM Docent Meeting	14 9:40 AM Images and Words	15
16	17  St. Patrick's	18 9:40 AM Images and Words 12:50 PM Eastwood Elementary 1:00 PM Docent Class	19 9:40 AM Images and Words	20 9:40 AM Images and Words  Spring begins	21	22
23 Palm Sunday	24	25 9:40 AM Images and Words 1:00 PM Docent Class	26 9:40 AM Images and Words	27 9:40 AM Images and Words	28 9:40 AM Images and Words Good Friday	29
30  Easter	31					

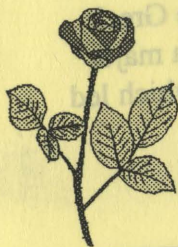


# DOCENT DIALOGUE

The Utah Museum of Fine Arts  
University of Utah

April, 1997

## A Message from the Curator



Thank you to all the docents who helped with the Boucher Event and Evening for Educators -- Billie Rich, Elaine Call, Bizzie Drinkaus and Marge Wilson. Marge Powis' workshop on egg tempera painting proved very popular with teachers who came to the Evening for Educators.

## TRIP TO BYU Museum of Art

Instead of our regular monthly meeting in April we will be visiting BYU/MOA for their exhibitions on Masada and the Dead Sea Scrolls. The bus will leave the Guardsman Way parking lot at 9:30 a.m. and return no later than 4:00 p.m. The cost is \$30 and includes bus transportation, admission to the exhibition and lunch. Please fill out and return the coupon on the flyer in your folder or sign up on the sheet posted on the Docent Bulletin Board.



## STEERING COMMITTEE MEETING

The Steering Committee will meet on April 2 at 9:00 a.m. Remember to park in the spots reserved for the Advisory Board. The security guard will have a list of your names.

## SPOTLIGHT ON CULTURES

### Masada

The natural rock fortress of Masada (muh-sah'-duh), on the western shore of the Dead Sea in southeast Israel, was the final outpost of the Jewish Zealots in their revolt against Rome during the first century AD. According to the historian Josephus, it was first built by the high priest Jonathan, the brother of Judas Maccabeus (reigned 160-142 BC). Following the return of Herod the Great from Rome in 39 BC, a new fortress was built on the site, described in great detail by Josephus.

Little is known of Masada during the period following Herod's death in 4 BC, but by AD 66, at the beginning of the Jewish Revolt, it was held by a Roman garrison. This garrison was expelled by the Zealots, who maintained control of the fortress until 73, when it was finally conquered by the Romans. During the final siege, 960 Zealot resistors committed mass suicide rather than submit to Roman domination.

Remains of the pre-Herodian period include Iron Age pottery fragments dating from the tenth to the seventh century BC and coins struck during the reign of Alexander Janneus (103-76 BC). Herod surrounded the upper plateau of Masada



with a casemate wall with 38 white plastered towers and three gateways. The northern palace, built on three rock terraces in a position commanding magnificent views, contained colonnades and a small bath. The sizable western palace complex was divided into three parts: the king's residence, a workshop block with servants' quarters, and a series of storerooms. The king's residence contained a throne room entered by a large hall bearing a multicolored floor mosaic depicting floral and geometric motifs. A large bath house based on Roman designs was fed by rows of enormous cisterns. Water was provided by an aqueduct extending from the wadis north and south of the rock to 12 large reservoirs in the cliff face from which the water was delivered to cisterns cut into the summit.

During the period of the revolt (AD 66-73), dwellings were founded in the earlier buildings, including the compartments of the casemate wall. Finds have included a number of scroll fragments, the most important being a well-preserved example by the Hebrew writer of parables, Ben Sira (flourished during the first half of the second century BC). Eight large camps surrounding the base of the rock represent remains of the complicated Roman siege works. During the Byzantine period, a small church was built near the site of Herod's western palace.

First identified in 1838 by the American historical geographer Edward Robinson, Masada was systematically excavated (1963-65) by the Israeli archaeologist Yigael Yadin for Hebrew University and the Israel Exploration Society and Department of Antiquities.

### Who Were the Zealots?

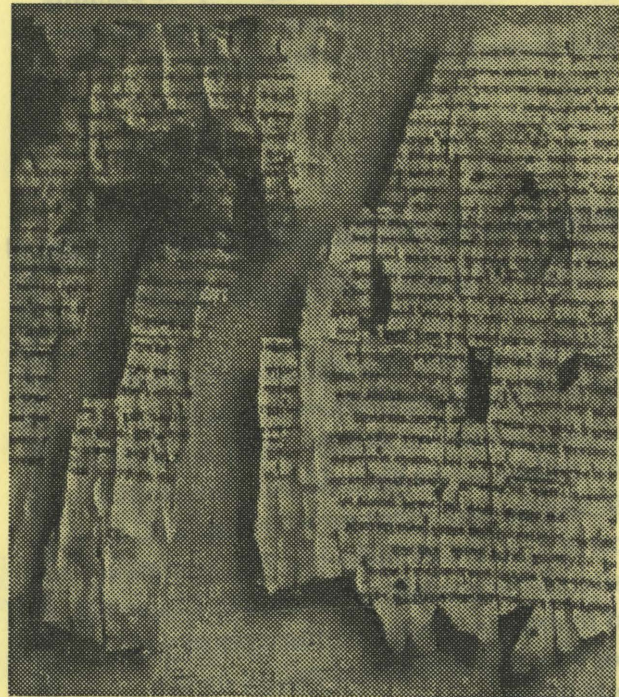
The Zealots were a party of Jews who combined zealous observance of the Jewish Law with militant opposition to Roman rule of Palestine in the first century AD. The party first appeared as an organized force in resisting the census of Galilee ordered in AD 6 by the Roman governor of Syria, Cyrenius. As strict interpreters of the Law, the Zealots were willing to lay their own lives down for independence from Roman



## Happy Passover

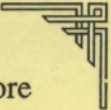
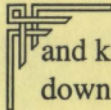
domination. The historian Josephus records that the party resorted to violence and assassination against the Romans and their Jewish supporters; hence they were called Sicarii (from the Greek for "dagger men"). The Zealots played a major role in the Jewish revolt of AD 66-70, which led to the destruction of Jerusalem.

### The Dead Sea Scrolls



Khirbet Qumran (koom-rah'n'), meaning the ruin of Qumran, is located below the cliffs overlooking the northwest corner of the Dead Sea, in the Israeli-occupied West bank region. Most of the ruins are a walled complex of buildings dating from the second century BC to the first century AD. It was built by a Jewish community, possibly Essenes, that had withdrawn from Jerusalem and produced the Dead Sea Scrolls, which were found in nearby caves. Elements of the complex have been identified as a scriptorium, laundry, pottery shop,

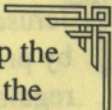
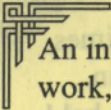
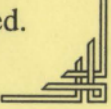





and kitchen. Cisterns, fed by canals leading down from the cliffs above, were used to store water. A cemetery adjoins the complex. Building began about 150 BC and flourished from late in that century until an earthquake in 31 BC. The site was subsequently rebuilt but was later destroyed in AD 68 by the Romans, who left a garrison there.

The Dead Sea Scrolls are Hebrew, Aramaic, and Greek manuscripts discovered (1947-56) in caves near Wadi Qumran, in what is now the West Bank, on the northwestern shore of the Dead Sea. They were left there by a Jewish community that lived in the area around the time of Christ. The scrolls contain several types of Jewish religious literature, including many parts of the Old Testament in Hebrew, Greek translation, and Aramaic paraphrase (Targum). Biblical material was also rewritten, imitated, and expanded in stories, thematic collections of biblical texts, commentaries, hymns, psalms, blessings, prayers, exhortations to wisdom, and elaborations of biblical law. Also found were nonbiblical Jewish literature and scrolls that testify to the world view and theology of the Qumran community. Among the latter are the Community Rule, which defines its goals and way of life; the War Scroll, which describes the final, apocalyptic battle of good against evil; and the Temple Scroll (which some date prior to the community), describing an ideal Jerusalem Temple and laws for a sanctified people. The collection consists chiefly of thousands of fragments, most of them very small. Complete documents are relatively few in number.

Although they had been preserved in dry caves for almost 2,000 years, all the scrolls show some damage -- frayed edges, deterioration, and discoloration. Infrared photography and a variety of other scientific techniques were used to decipher the writing. The largest and best-preserved scrolls were quickly photographed, translated, and made available to the scholarly world. However, many of the manuscripts had broken into hundreds of small parts that had to be pieced together, identified, and interpreted.

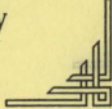



An international team of scholars divided up the work, but more than 40 years later many of the texts still had not been published. Widespread protests about their unavailability to other researchers led the Huntington Library of San Marino, CA to make photographs of the unpublished texts available to the public in September 1991. A month later Israeli authorities agreed to remove restrictions on access to the scrolls.

The original publication of the scrolls caused an immediate sensation. They were quickly dated from the second century BC through the first century AD by the script in which they were written and by archaeological investigations of the settlement near the Qumran caves. Thus they give firsthand evidence for Jewish thought and religion in the New Testament period.

The scrolls have had three major effects on historical and religious knowledge. The copies of biblical books, older than any others in existence, have illuminated many previously unclear passages of the standard Hebrew Bible and have shown that the ancient Greek translations often reflect authentic Hebrew variations that had hitherto been lost. Second, the diversity of the literature has revealed the rich variety of Jewish tradition in antiquity, thus providing a context for understanding the development of early Judaism and Christianity. Third, knowledge about the Qumran community has been greatly increased. It has most often been identified as a type of Essene group, although some scholars are not convinced by this identification. The prevailing view is that the group moved to Qumran c. 150-100 BC after a conflict with the ruling Hasmonean high priests in Jerusalem. If the events alluded to in the biblical commentaries are historical, the community and an early leader, the Teacher of Righteousness, experienced external oppression and also internal divisions.

The community at Qumran considered itself to be the true Israel, zealously obeying biblical law as interpreted by its leaders and awaiting the coming of God to destroy all evil and purify





Jerusalem. They were governed at various times by priests, overseers, and councils and met in regular communal assemblies. Property was held in common, celibacy was probably practiced, and ritual purity and tithing rules were strictly observed. The members, who lived in caves within several miles of the main administrative center, kept apart from outsiders. Initiation was carried out in several stages. Behavior was governed by detailed instructions supported by penalties for disobedience, including expulsion.

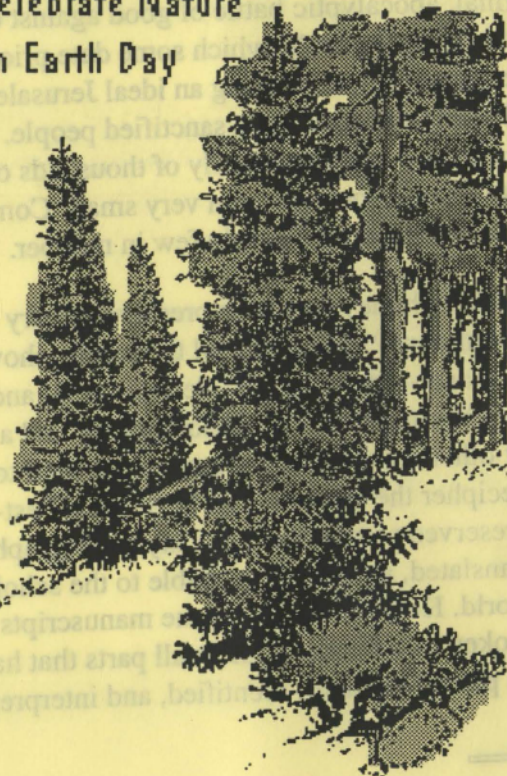
### Who Were the Essenes?

The Essenes (es'-eenz) were members of an ascetic Jewish sect of the first century BC and the first century AD. Most of them lived on the western shore of the Dead Sea. They are identified by many scholars with the Qumran community that wrote the Dead Sea Scrolls. They numbered about 4,000 members. Admission required two to three years of preparation, and new candidates took an oath of piety, justice, and truthfulness.

According to Philo of Alexandria and other writers of the first century AD, the Essenes shared their possessions, lived by agriculture and handicrafts, rejected slavery, and believed in the immortality of the soul. Their meals were solemn community affairs. The main group of Essenes opposed marriage. They had regular prayer and study sessions, especially on the Sabbath. Transgressors were excluded from the sect.



The similarity between a number of Essene and Christian concepts and practices (kingdom of God, baptism, sacred meals, the position of a central teacher, titles of officeholders, and community organization) has led some people to assume that there was a close kinship between the groups. It is possible that after the dissolution of the Essene community some members followed John the Baptist or joined one of the early Christian communities, but any other direct connection seems unlikely.

Celebrate Nature  
on Earth Day





# April 1997

Sun	Mon	Tue	Wed	Thu	Fri	Sat
		<b>1</b> 1:00 PM Docent Class April Fools Day	<b>2</b> 9:00 AM Steering Committee Meeting	<b>3</b>	<b>4</b>	<b>5</b>
<b>6</b>  Daylight Savings-set ahead 1 hour	<b>7</b>	<b>8</b> 9:30 AM Images and Words 12:30 PM Images and Words 1:00 PM Docent Class 7:00 PM High School Show Reception	<b>9</b> 9:30 AM Images and Words 12:30 PM East High	<b>10</b> Trip to BYU PLEASE R.S.V.P. w/ Heather Cost is \$30	<b>11</b>	<b>12</b>
<b>13</b>	<b>14</b>	<b>15</b> 9:30 AM Images and Words 1:00 PM Docent Class	<b>16</b> 9:30 AM Images and Words 12:30 PM Images & Words	<b>17</b> 12:30 PM East High	<b>18</b>	<b>19</b>
<b>20</b>	<b>21</b>	<b>22</b> 9:30 AM Grantsville Elem. 10:45 AM Grantsville Elem. 1:00 PM Docent Class  Passover	<b>23</b> 9:30 AM Taylor Elementary 10:45 AM Lowell Elementary	<b>24</b> 10:45 AM St. Olaf	<b>25</b> 9:30 AM East High 10:45 AM Cosgriff (PARTners Tour)	<b>26</b>
<b>27</b>	<b>28</b> 12:00 PM Riverview Jr. High 1:00 PM Riverview Jr. High	<b>29</b> 9:30 AM East High 1:00 PM Docent Class	<b>30</b> 10:00 AM ITW 103 (College Class)			



# DOCENT DIALOGUE

The Utah Museum of Fine Arts  
University of Utah

May, 1997

## SPRING LUNCHEON

Our annual Spring Luncheon will be held on May 8 at the Salt Lake Country Club. There will be a Social Hour beginning at noon and lunch will be served at 12:30 p.m. Please make your reservation by calling the Education office no later than **May 2nd.**

## Surfing the 'Net



This is a new feature that will list interesting sites for those docents who are connected to the Internet. These are sites that other docents and staff have investigated. Please let Bernadette have the addresses of any sites that you have come upon that would be of interest in terms of fine arts and museums. For a start, don't miss our own Website at <http://www.utah.edu/umfa>

### Onion Soup

Country Club Salad Twosome with  
Turkey and Bay Shrimp  
(a vegetable plate will be available  
upon prior request)

Vanilla Ice Cream on a Florentine Shell  
with Raspberry Puree and Chocolate  
Sauce

Coffee, Tea and Beverages

## MENU

## SPOTLIGHT ON OBJECTS

### Royal Copenhagen

Denmark's oldest porcelain factory was founded in 1775 in Copenhagen by Franz Heinrich Müller. The three blue wavy lines that have been the company's trademark since its founding symbolize the three principal Danish waterways -- The Sound, The Great Belt and The Little Belt. In 1779 the factory was taken over by the state and designated the Royal Danish Porcelain Manufactory, a name retained today although the factory has been in private hands since 1867.



The factory's best-known tableware pattern -- stylized flower forms painted in underglaze-blue -- originated in this early period. From 1789 to 1803 the

factory created the immense Flora Danica service, decorated with flower paintings by J. C.

## STEERING COMMITTEE MEETING

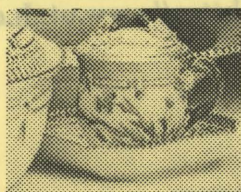
Our next Steering Committee meeting will be held on May 7 at 9:00 a.m. Remember to park in the spots reserved for the Advisory Board. The security guard will have a list of your names.



Bayer and originally intended as a gift to Catherine II of Russia.

After the factory changed hands in 1883, a period of reorganization and experimentation occurred under Philip Schou and art director Arnold Krog, who evolved a new style of underglaze painting in muted blues and grays that won a Grand Prix at the Paris Exposition of 1889. In the twentieth century, besides well-designed porcelain tablewares, Royal Copenhagen has produced distinguished works in stoneware by Patrick Nordstrom and Axel Salto.

### The Flora Danica Service



In 1789 a service with designs based on the Flora Danica was ordered by Frederik VI, then Crown Prince for an unknown recipient. Old factory books recorded it as "Perle model broget male med Flora Danica" or pearl body, color painted with Flora Danica.

As work on the service progressed it was learned that the intended recipient was Catherine II of Russia. The new style was realistic and tinged with a scientific motif. It seemed an appropriate gift to a lady known to be a "bluestocking." The Empress Catherine was determined to make her Court the center of letters and art. She corresponded with Voltaire and discussed philosophy with Grimm. She established a French theater in St. Petersburg and fined any absentee courtier fifty rubles.



At first designed for eighty persons, the service had reached a total of 1,835 pieces by 1794. The death of the Empress in 1796 prevented the

service from joining those of Sèvres and Wedgwood in the Imperial place at St. Petersburg. In spite of the Catherine's death, work on the service continued so that by 1797 there were enough pieces for a hundred people. When work was finally stopped in 1803, the service had grown to some two thousand pieces; all of which were elegant, finely modeled and exquisitely painted. The dessert service alone amounted to 623 pieces, consisting of basket vases, flower and fruit stands.



A. C. Bayer was the artist entrusted with the actual painting but the guiding spirit was that of the botanist, Theodor Holmskjold, who was one of the directors at the porcelain factory. A favorite

student of Carl von Linné, Holmskjold brought the spirit of scientific exactitude into the field of decorative arts. Under Holmskjold, conventionality in rendering flowers was eschewed in favor of naturalism. No flower was treated so decoratively that it could not be identified.

The Flora Danica, itself, arose from an enterprise planned by Oeder in 1761; the idea being that all European governments should contribute to a series of volumes illustrating the complete flora of Europe. Only Denmark was to complete this enterprise and in 1883 the Flora Danica was finished with a total of 51 parts. In 1784, the German naturalist Dr. P. S. Pallas began a Flora Russica under the patronage of Catherine. Thus, choice of Flora Danica for the service designed for the Empress was in keeping with her interests in science and art.






Bill Balken is curating an exhibition opening May 9th on Decorative Arts in which the Museum's collection of Flora Danica will be one of the highlights.



# May 1997

Sun      Mon      Tue      Wed      Thu      Fri      Sat

				1 9:30 AM Crescent Elementary	2 10:00 AM Guadalupe School 1:00 PM Skyline High School	3
4	5 Cinco de Mayo	6 9:30 AM Crescent Elementary 1:00 PM Docent Class	7 9:00 AM Steering Comm. 9:30 AM Holiday Elementary 10:45 AM Hunter High 7:00 PM Images and Words Reception	8 12:00 PM Annual Spring Luncheon @Cottonwood Country Club R.S.V.P. BY MAY 2ND Ascension Day	9 10:30 AM Lehi Elementary 11:30 AM Neighborhood House	10
11  Mother's Day	12 9:30 AM Eastwood Elementary 10:30 AM P.E.O. Ch. 8I	13 9:30 AM Great Basin High School	14 9:30 AM Crescent Elementary	15 9:30 AM Sandy Elementary 10:45 AM Sandy Elementary	16	17  Armed Forces Day
18 2:00 PM Gallery Talk Pentecost	19	20 Docents leave for New York	21	22 9:30 AM Granger High 11:15 AM Bella Vista	23	24
25	26  MUSEUM CLOSED Memorial Day (Observed)	27	28	29 11:00 AM McMillian Elementary Corpus Christi	30	31



# DOCENT DIALOGUE

The Utah Museum of Fine Arts  
University of Utah

June, 1997

## NEW MONDAY TEAM

In order to alleviate the crowded tour schedule we have decided to institute a Monday Team. We will have 51 active docents by the Fall so that we would be able to have a team of ten each day. Please call the Education Office at 581-3580 to let us know if you are willing to change to Mondays.

## VOLUNTEERS NEEDED

We need volunteers to help with three summer projects.

### Art of the Gardener

We need volunteers to act as hostesses and/or hosts on June 21. Each volunteer will be asked to fill a two and a half hour shift in one of the gardens. For more information call Billie Rich, 485-5312

### Summer Art Program for Youth

We need volunteers to help with our week-long art program, Paints, Prints and Pottery. Classes will be held August 11 - 15 from 10:00 to noon for children ages 7 to 12. If you can help please call Bernadette at 581-3580.

### Utah Arts Festival

We still need volunteers to help out in our booth at The Utah Arts Festival on June 26, 27, 28 and 29. This is an excellent opportunity for the Museum to advertise its programs and reach new audiences but we can't do it without you. Free admission and close parking is available for volunteers. If you can give a few hours, please call Virginia or Heather at 581-3580.

## DOCENT RECRUITMENT TEA

The Annual Docent Recruitment Tea will be held on June 12 at 2:00 p.m. We urge you to attend as there is no better inducement for a prospective volunteer than to meet with one of our docents. Invitations will be available for you to give to anyone you feel would be an excellent candidate for membership in the Docent Council.

## STEERING COMMITTEE MEETING

There will be no Steering Committee meeting in June. Our next meeting/lunch will be on July 16 at 11:00 a.m. so that we can plan ahead for the coming academic year. You will be receiving invitations in early July.

## RECRUITING FOR DIVERSITY COMMITTEE MEETING

The members of the Recruiting for Diversity Committee will be meeting on June 19 at 1:00 p.m. Invitations will be sent to the current members of the Committee but if any docent would like to serve on this committee please call Bernadette or Virginia to let them know.

## Surfing the 'Net



The Metropolitan Museum of Art  
<http://www.metmuseum.org/>  
Museum of Modern Art <http://www.moma.org/>  
Guggenheim Museum <http://www.guggenheim.org/>  
Whitney Museum of American Art <http://www.echonyc.com/whitney/>



## Profiles of Our New Docent Graduates

**Harsha Acharya:** Harsha came to the Docent Program at the suggestion of Mala Bidwai. Although her background is in the sciences she holds a certificate in secondary school teaching. While living in Chicago she was active as a volunteer with the Chicago Youth Orchestra. A lifelong desire for learning and the enjoyment of teaching are what brought her to the Museum.

**Trish Cullen:** Trish has come to the Docent Program after a career in nursing that ranged from Ohio to Texas. It is her love of art and desire to increase her knowledge that brought her to the Museum. A desire to expand her knowledge of art and to meet new people with like interests attracted Trish to our program.

Both Harsha and Trish are newcomers to Salt Lake City.

**Wayne Garrard:** is a native Utahn, newly returned to Salt Lake City. His career in Accounting resulted in travel to many areas and he has visited many art museums as a result. As he wrote in his application "I have a great love and appreciation of fine arts. Fine art provides the creators and viewers with a unique and personal communication. I would like to be a helper and guide to others in exploring the world of fine art."

**Glenda Shrader:** As a former teacher Glenda can combine her love of teaching with her love of art. Mitzi Brady, a member of our Friday team, acquainted Glenda with our program. Glenda also volunteers with the Utah Symphony Guild. A native Utahn, Glenda has also lived in Ohio, Pennsylvania and Chicago.

**Douglas Waters:** Doug comes to the Museum with no formal training in art history but with a long-term interest in art. A graduate of West Point he is now retired from his military career where he honed the communications skills he will use in his gallery tours.

**Judith Waters:** Judy's love of art and a desire to share it with others are the motives that led her to become a docent. She received her BE at Hunter College and

her MA at New York University with additional study at the Sorbonne in Paris and Goethe Institute in Munich. Using her university degree in French she taught in New York City and then was employed by UNESCO (United Nations/Educational/Scientific/Cultural Organization). Her work with UNESCO has meant residence in various cities in Europe as well as Washington DC.

Doug and Judy will be our first, but I hope not our last, husband and wife team.

### MIC POT-LUCK LUNCHEON

There will be a pot-luck luncheon for the PARTners and Images and Words Museum in the Classroom docents on June 17 at noon in the Museum's Sculpture Garden. You will be receiving invitations later in the month.






### SUMMER ENRICHMENT

Last summer a docent-led enrichment program was held every other week during July and August. It was such a success, that it has been suggested that it continue this summer. Several docents have expressed interest in coming and also in helping to lead a session. Last year, the program consisted of a leader (different leaders each time) who lead a discussion about an artwork with the audience contributing their ideas and knowledge. It was a wonderful way of sharing our accumulated knowledge about the museum's collections. Ann Parker would like to contribute drawing lessons (geared toward instructing a 4th grade audience) to the 2 hour sessions. Anne Dolowitz has some survey of world religions videos (dialogue between Bill Moyers and Huston Smith) that might interest the group. Tentatively, we have thought that Thursdays from 10 a.m.- noon would be the meeting time. If you are interested in attending and/or presenting, please let us know! Anne Dolowitz (582-6311) or Ann Parker (581-3580).



# June 1997

Sun	Mon	Tue	Wed	Thu	Fri	Sat
<b>1</b> 2:00 PM Lecture - Jim Frankoski Lecture	<b>2</b>	<b>3</b> 10:45 AM Oquirrh Hills	<b>4</b>	<b>5</b>	<b>6</b>	<b>7</b>
<b>8</b>	<b>9</b> 12:30 PM Crestview Elementary	<b>10</b> 9:30 AM Plymouth Elementary 10:45 AM Plymouth Elementary	<b>11</b>	<b>12</b> 9:30 AM Woodscross Elementary 2:00 PM Docent Recruitment Tea	<b>13</b>	<b>14</b>  Flag Day
<b>15</b>  Father's Day	<b>16</b>	<b>17</b> 12:00 PM M.I.C. Luncheon	<b>18</b>	<b>19</b> 1:00 PM Diversity Comm. Meeting	<b>20</b>	<b>21</b> ART OF THE GARDENER  Summer begins
<b>22</b>	<b>23</b>	<b>24</b>	<b>25</b>	<b>26</b> UTAH ARTS FESTIVAL	<b>27</b> UTAH ARTS FESTIVAL	<b>28</b> UTAH ARTS FESTIVAL
<b>29</b> UTAH ARTS FESTIVAL	<b>30</b>	Utah Museum of Fine Arts University of Utah Mon-Fri 10-5, Sat-Sun 12-5, Always Free!! Phone: (801) 581-3580 <a href="http://www.utah.edu/umfa">http://www.utah.edu/umfa</a>				





Jean Grua, Marge Powis,  
Kris Hodson, Ila Jane Aldrich,  
Elizabeth Drinkaus, Mitzi Brady



Pamela Stewart,  
Cherry Wong, Elodie Payne



Arva Whitby, Mitzi Brady,  
Karin Brown, Anne Dolowitz



Kris Widner, June Orme,  
Sue Rothwell





Billie Rich, Ann Stewart,  
Jeri Holmes



Jean Moseley, Elyse Hutton,  
Kathryn Miller, Sally Steele



Bernadette Brown,  
Heather Riggs, Virginia Catherall



Martha Stewart, Pat Faulkner,  
Jean Moseley



MUSEUM IN THE CLASSROOM LUNCHEON  
HOME OF BERNADETTE BROWN  
JULY 1996



MUSEUM IN CLASSROOM DOCENTS  
June Orme, Sue Rothwell,  
Kathie Zumbro, Ann Stewart,  
Martha Stewart, Bernadette Brown,  
Marge Powis, Kathe Packard,  
Virginia Catherall, Karin Brown,  
Cherry Wong





Heather Riggs, Martha Stewart,  
June Orme, Bernadette Brown,  
Sue Rothwell



Virginia Catherall, Cherry Wong,  
Karin Brown, Heather Riggs,  
Martha Stewart, Sue Rothwell



JOINT STEERING COMMITTEE MEETING  
AUGUST 7, 1996



Kathryn Miller, Marge Powis,  
Virginia Kalantzes, Elyse Hutton,  
Leanne Mayo



Elaine Call, Sally Steele,  
Billie Rich





Billie Rich, Bernadette Brown



Virginia Catherall,  
Ruth Feeny, Virginia Kalantzes



DOCENT MEETING, NOVEMBER 14, 1996  
 PROFESSOR MARTY SEINER  
 ISABELLA D'ESTE  
 A PATRONESS OF RENAISSANCE ART



Marty Seiner, Billie Rich



Bernadette Brown, Marty Seiner



Billie Rich, Wayne Garrard,  
 Emmaruth Keyser, Martha Stewart





Helene Fairchild, Pam Parrot



Marge Wilson, Carolyn Perry



Martha Stewart, Marge Wilson,  
Pam Weilenmann



Sally Steele, Ruth Kerr,  
Kathie Zumbro





Wayne Garrard, Douglas Waters,  
Judith Waters, Jan Clute,  
Howard Kempton



Bernadette Brown, Pat Boyd





INDIAN HILLS ELEMENTARY SCHOOL  
MUSEUM IN THE CLASSROOM ACTIVITY



*Indian Hills*





Museum docent Jan Clute discusses the collection  
with fourth grade students visiting the Museum in conjunction  
with the PARTners Program.





TENTH ANNUAL

A  
CENTENNIAL  
CELEBRATION  
of  
UTAH FOLK ART

June 9th through October 20th, 1996

*In celebration of Utah's 100th birthday  
and in honor of the 10th anniversary of the  
Chase Home Museum of Utah Folk Art,  
we proudly present an exhibit of folk art  
from the State Art Collection  
that highlights the traditional artistry of Utah's  
native, rural, occupational and ethnic communities.*

This exhibit is presented by the Folk Arts Program, Utah Arts Council  
with support from the  
Charles Redd Center for Western Studies.







Chase Home Museum of Utah Folk Art • Liberty Park, Salt Lake City  
open daily Memorial Day to Labor Day; weekends only spring and fall  
noon to 5 pm • admission free

## WHAT IS UTAH FOLK ART?

Utahns belong to various cultural communities or "folk groups." While some are members of American Indian tribes or of ethnic or national groups, others define their heritage through occupation, religious belief or lifestyle. And many keep their heritage alive through traditional arts that convey shared values and beliefs while expressing the group's concept of beauty.



Traditional or folk craft can be useful, beautiful and meaningful. It can commemorate heritage or lifestyle and it often serves as a symbol of group identity. It decorates and furnishes homes, is used for work gear and is part of community celebrations or religious worship. The skills needed to create folk art are passed along from generation to generation among families and community members.

This exhibit illustrates how Utahns, who share some aspect of culture, produce handmade crafts to express the culture they share. It features the work of over sixty contemporary craftspeople from Utah's native, rural, occupational and ethnic communities.

*The Folk Arts Program of the Utah Arts Council, a state agency under the Department of Community and Economic Development, exists to foster understanding and pride in the cultural heritage of Utah's diverse citizenry by nurturing and celebrating our state's traditional arts and artists.*

For additional information call 533-5760 or write: Folk Arts, Utah Arts Council, 617 E. South Temple, SLC, UT, 84102





Please join us for our  
**Annual Holiday Celebration**  
on  
**December 12, 1996**

**Tour of the Holy Trinity Greek  
Orthodox Church**  
**279 S 300 W**  
**10:00 a.m**

**Luncheon**  
**The Red Lion Hotel**  
**255 S West Temple**  
**12 noon**

**Choice of Entree**

**Chicken Picatta**

Sauteed Boneless Breast  
of Chicken, Served with a  
Lemon Caper Sauce, Orzo  
Pasta with Parmesan and  
Herbs

**Halibut**

Baked with Herbs and  
Panko Bread Crumbs  
Served with a Lemon White  
Wine Sauce

All entrees include a choice of lunch salad,  
A selection of fresh vegetables,  
Potato, Rice or Pasta,  
Freshly Baked Rolls with Butter and Margarine  
Choice of dessert  
Beverages include coffee, herbal teas and apple juice.

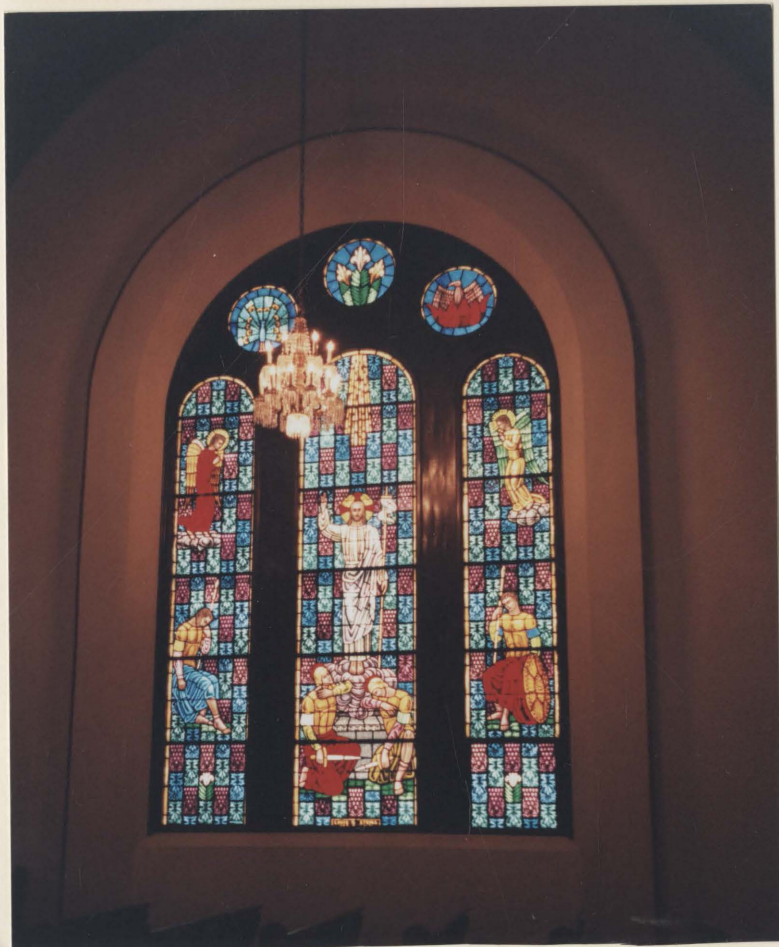
RSVP with your check for \$16.00 and choice of entree to the  
Education Office by December 6.







TOUR OF THE  
HOLY TRINITY GREEK ORTHODOX CATHEDRAL  
AND HELLENIC CENTER MUSEUM  
LUNCHEON AT RED LION HOTEL  
DECEMBER 12, 1996







Wayne Garrard



Mala Bidwai, Virginia Johnson,  
Mitzi Brady







Ettalue Nelson, Karin Brown,  
June Orme



Heather Riggs, Arita Sparks,  
Virginia Kalantzes





Helene Fairchild, Elizabeth Drinkaus,  
Virginia Catherall, Leanne Mayo



Jean Bess  
Leanne Mayo, Emmaruth Keyser



Billie Rich, Kathe Packard





Bernadette Brown  
Martha Stewart, Pam Parrot, Jan Clute



Jan Clute, Bernadette Brown,  
Mala Bidwai



Front: Billie Rich, Kathe Packard,  
Cherry Wong  
Back: Karin Brown, June Orme,  
Heather Riggs





Front: Ruth Kerr, Alice Cozakos,  
Pat Faulkner  
Back: Bernadette Brown,  
Mala Bidwai, Elaine Call



Arva Whitby, Martha Stewart,  
Nona Miller





Barbara Braeden, Jean Bess,  
Anne Dolowitz



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# The Utah Museum of Fine Arts

Cordially invites You to attend a Museum  
Open House for our annual High School  
Jewelry and Small Metals Exhibit

**Wednesday, January 22, 1997 7:00 p.m.**

Enjoy refreshments and view the students jewelry and  
small metals creations.

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## Participating High Schools for 1997

Ben Lomond High School  
Brighton High School  
Highland High School  
Wasatch High School

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The Jewelry exhibit will  
be on display through  
January 31, 1997



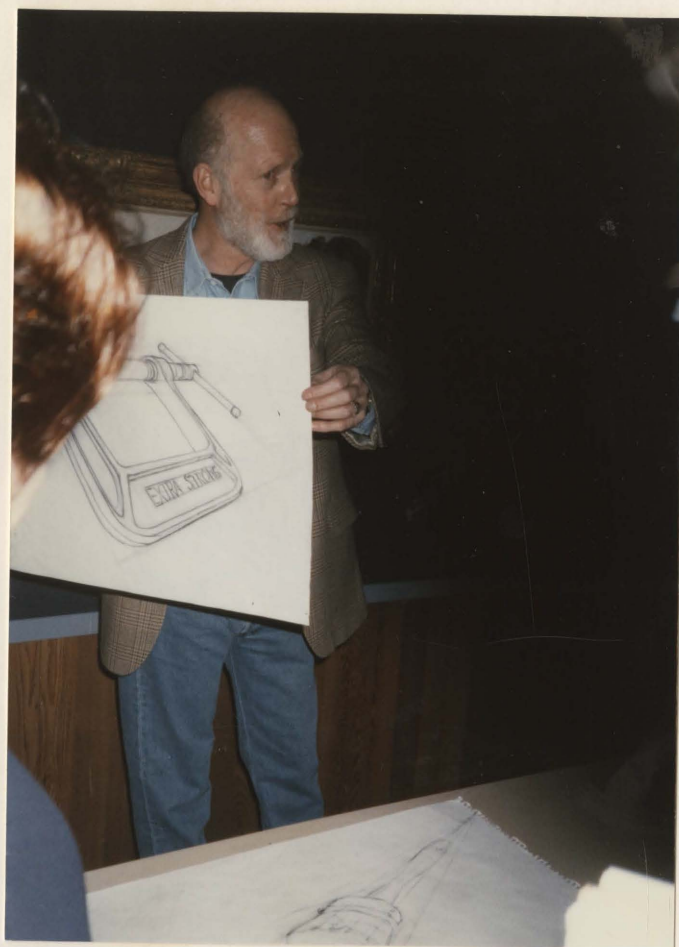




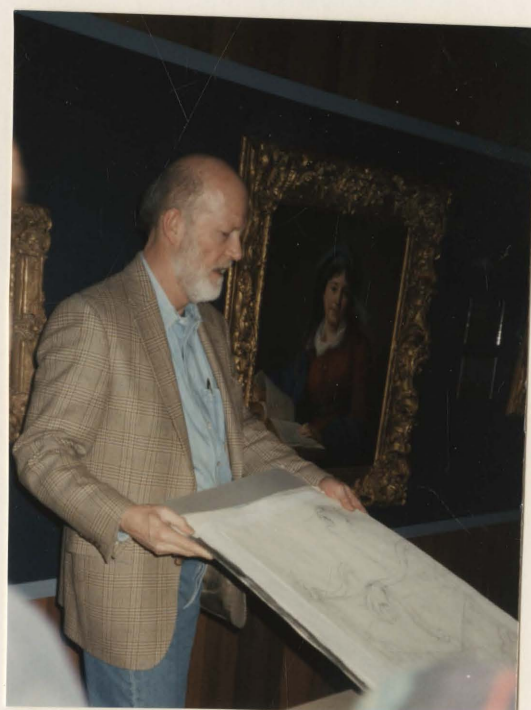
DOCENT SEMINAR  
MATERIALS OF THE ARTIST  
JANUARY 16, 1997



Sam Wilson  
Marge Powis, Karin Brown, Mitzi Brady



Virginia Catherall, Carolyn Perry,  
Ettalue Nelson, Martha Stewart,  
Pat Faulkner





DOCENT SEMINAR  
MATERIALS OF THE ARTIST  
JANUARY 23, 1997



Bernadette Brown, Anthony Smith,  
Elizabeth Drinkaus



Anthony Smith



June Orme, Mitzi Brady, Sally Steele  
Anthony Smith, Ruth Kerr,  
Kathryn Miller



Join the Utah Museum of Fine Arts in bidding a fond *Adieu* to François Boucher's "The Bird Catchers" and "The Fountain of Love" before these prodigal paintings journey home to the J. Paul Getty Museum. This event is free to the public.

## "Bye-Bye, Boucher"

Saturday, March, 1, 1997

1:00-4:00 p.m.

*A Rollicking Rococo Event For The Entire Family!*

### Program

#### Welcome

E. Frank Sanguinetti  
Anderson Family Gallery  
1:15-1:30 p.m.

#### Rococo Dancers

James Darling  
Rebecca Good  
Anderson Family Gallery  
Ongoing

#### Montage of Magic

Christopher Fair  
Browning Gallery  
1:30, 2:30, & 3:30 p.m.

#### Musica Reservata

Ruth Helm & Mary Johnson  
Anderson Family Gallery  
Ongoing

#### Sunshine Puppet Theatre

Elizabeth Weninger  
Browning Gallery  
2:00 & 3:00 p.m.

#### Make & Take Rococo Arts

French Parlor Games  
Museum Staff  
Chatterton Thomas Gallery  
Ongoing

#### Refreshments

Gibson Gallery

The Museum is located on the University of Utah campus at 1530 E. South Campus Drive (400 South). Parking is free in the adjacent College of Fine Arts parking lot. Call 581-7049 for more information.

"The Bird Catchers and The Fountain of Love" will be on exhibit at the Utah Museum of Fine Arts through April 1, 1997.





Photographed by Dennis Haynes.

A detail from "The Bird Catchers," a painting by François Boucher, on loan from the J. Paul Getty Museum.

## "Bye-Bye, Boucher"

Saturday, March, 1, 1997

1:00-4:00 p.m.

*A Rollicking Rococo Event For The Entire Family!*

Utah Museum of Fine Arts  
University of Utah

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Utah Museum of Fine Arts  
University of Utah  
Salt Lake City, Utah 84112

**BULK RATE**

U.S. POSTAGE

**PAID**

Salt Lake City, Utah

Permit No. 1529



DOCENT MEETING  
EMILY'S LETTER TO THE WORLD  
A PROGRAM BY LEANNE MAYO  
MARCH 13, 1997



Leanne Mayo



Dr. Richard Nelson, Leanne Mayo



Doris Gasser



June Orme, Jean Grua, Marge Powis



Doris Gasser, Leanne Mayo



Bernadette Brown  
Billie Rich, Arva Whitby



BYU MUSEUM OF ART  
MASADA AND THE DEAD SEA SCROLLS  
LUNCHEON AT MAGELBY'S RESTAURANT  
APRIL 10, 1997



Rabbi Frederick Wenger



Mala Bidwai, Karin Brown,  
Rabbi Frederick Wenger





Kathe Packard, Anne Dolowitz



Ruth Kerr, Alice Cozakos



Jan Clute, Ruth Feeny,  
Wayne Garrard





Virginia Catherall



Cherry Wong, Mala Bidwai,  
Virginia Catherall





Virginia Catherall



Virginia Catherall, Jan Clute





Vigee Le Brun Princess Eudocia  
Ivanovna Galitzine as Flora, 1799 Acc.  
1994.017.015

# The Utah Museum of Fine Arts and the Salt Lake District High Schools

Cordially invites you to attend an


## *Images and Words* Museum Open House

in honor of  
Salt Lake City District High School  
English and Humanities Students

*Wednesday, May 7, 1997 7:00 p.m.*

**E**njoy refreshments and view the winning  
literary works displayed with the art that  
inspired them.





You are invited to a Spring Luncheon  
to honor the accomplishments of our Docent Council

at

The Salt Lake Country Club

2400 Country Club Drive

2400 South 2300 East  
Salt Lake City

Thursday, May 8, 1997

Social - Noon

Lunch - 12:30

## Menu


Onion Soup

Country Club Salad Twosome with Turkey and Bay Shrimp  
(a vegetable plate will be available upon request)

Vanilla Ice Cream on a Florentine Shell with Raspberry Puree and  
Chocolate Sauce

Coffee, Tea and Beverages

RSVP to the Department of Educational Services, the Utah Museum of Fine Arts, 581-3580  
by May 2, 1997.





Department of Educational Services  
Utah Museum of Fine Arts

Docent Council  
Annual Luncheon

Thursday, May 8, 1997  
Salt Lake Country Club  
Salt Lake City, Utah



## AWARDS

(Museum Docent Award jewelry created by  
Frances Garrett, artist and former docent)

### Ten-Year Awards

Ula Jane Aldrich  
Vanamala Bidwai  
Elaine Call  
Barbara Ostler  
Billie Rich  
Sally Steele  
Arva Whitby

### Fifteen-Year Awards

Jean Moseley  
June Orme  
Sue Rothwell

### Twenty Year Award

Elyse Hutton

### Docent Class of 1996-97

Harsha Acharya  
Trish Cullen  
Wayne Garrard  
Glenda Shrader  
Douglas G. Waters, Sr.  
Judith S. Waters



1996-1997 STEERING COMMITTEE

1996-1997 CHAIR, Billie Rich

1995-96 CHAIR, Marjorie Powis

1997-98 CHAIR, Sally Steele

TUESDAY CHAIR, Karin Brown

WEDNESDAY CHAIR, Mala Bidwai

THURSDAY CHAIR, Leanne Mayo

FRIDAY CHAIR, Kathryn Miller

COLLEGE TEAM CHAIR, Wilma Hooper

HOSPITALITY CHAIR, Jean Bess

HISTORIAN, Wilma Hooper

UMVA REPRESENTATIVE, Anne Dolowitz and  
Virginia Kalantzes

RECRUITING FOR DIVERSITY CHAIR, Virginia  
Kalantzes and Cherry Wong

1997-1998 STEERING COMMITTEE

1997-1998 CHAIR, Sally Steele

1996-97 CHAIR, Billie Rich

1998-1999 CHAIR, Elaine Call

TUESDAY CHAIR, Elodie Payne

WEDNESDAY CHAIR, Marge Wilson

THURSDAY CHAIR, Leanne Mayo

FRIDAY CHAIR, Kathryn Miller

COLLEGE TEAM CHAIR, Kathe Packard

HOSPITALITY CHAIR, Jean Bess

HISTORIAN, Wilma Hooper

UMVA REPRESENTATIVE, Virginia Kalantzes  
and Anne Dolowitz

RECRUITING FOR DIVERSITY CHAIR, Virginia  
Kalantzes and Cherry Wong



## Thank you to the Docent Council

The staff of the educational services department would like to express our continuing appreciation for the dedication of our docents during 1996-97. As of April 30 docents have provided 390 tours for 7852 elementary, junior high school, high school and college students and adults in contrast to the 226 tours provided for the same audience last year. The Museum in the Classroom docents provided 215 classroom presentations to 4550 students. This year our Images and Words program for high schools included 820 students and 46 teachers from Highland and East High Schools and the Horizonte Learning Center.

These statistics are proof positive of your importance to the effective functioning of the department in its effort to provide quality education in the arts to the young and not-so-young people of Salt Lake City. Equal to the value of your volunteer efforts is the enthusiasm and good humor with which you accomplish your tasks. Such qualities make working with all of you a pleasure as we look forward to the new challenges of a new museum.

Each one of you is an outstanding example of the scholarship and excellence which the Museum represents. Thank you all for being who you are and for sharing it with the Museum.

Bernadette Brown, Curator of Educational Services  
Virginia Catherall, Associate Curator of Educational Services  
Ann Parker, Assistant Curator of Educational Services  
Heather Riggs, Office Assistant

## UTAH MUSEUM OF FINE ARTS

E.F. Sanguinetti, Director  
William Balken, Development Coordinator  
David Carroll, Registrar  
David Hardy, Gallery Superintendent  
Bradford Nelson, Manager, Museum Gift Store  
Allison Richards, Development Coordinator  
Allison Shiba, Secretary/Receptionist  
Will South, Research Curator  
Tonya Todd, Assistant to the Director





Jean Bess, Virginia Catherall

DOCENT SPRING LUNCHEON  
SALT LAKE COUNTRY CLUB  
MAY 8, 1997



Wilma Hooper



Anne Dolowitz, Frank Sanguinetti,  
Ann Parker





Ettalue Nelson, Bill Balken



Ann Parker, Martha Stewart,  
June Orme,  
Karin Brown (back)



Ann Stewart, Marge Powis,  
Cherry Wong





Mitzi Brady, June Orme,  
Jan Clute



Jeri Holmes, .....,  
Pamela Weilenmann





Billie Rich, Gwen Cannon,  
Kathryn Miller, Pat Faulkner,  
Lorna Kennedy, Kathe Packard



Martha Stewart, Ann Parker  
Pam Parrot



Helene Fairchild, Kathe Packard,  
Douglas Waters, Elodie Payne





Billie Rich



Frank Sanguinetti



1996-1997 GRADUATING CLASS  
Harsha Acharya, Trish Cullen,  
Wayne Garrard, Judith Waters,  
Douglas Waters



Glenda Shrader





Sally Steele



Frank Sanguinetti, June Orme



Elyse Hutton  
Frank Sanguinetti, Bernadette Brown



Elyse Hutton, Frank Sanguinetti





Elyse Hutton, Bernadette Brown,  
Barbara Braeden, Ruth Feeny



Elyse Hutton







EDUCATION STAFF  
Virginia Catherall, Heather Riggs,  
Bernadette Brown, Ann Parker



STEERING COMMITTEE  
Marge Powis, Ann Parker,  
Virginia Catherall, Wilma Hooper,  
Anne Dolowitz, Billie Rich,  
Bernadette Brown, Sally Steele,  
Jean Bess





#### MIC DOCENTS

Anne Dolowitz, Marge Powis,  
Kathe Packard, Ann Stewart,  
Karin Brown, June Orme,  
Martha Stewart, Billie Rich,  
Sue Rothwell, Cherry Wong



#### AFTERNOON TEAM

Billie Rich, June Orme, Cherry Wong,  
Barbara Ostler, Kathe Packard,  
Anne Dolowitz, Wilma Hooper,  
Jan Clute, Sue Rothwell,  
Pam Parrot, Marge Powis





Ann Parker, Martha Stewart,  
Bernadette Brown, June Orme  
Sally Steele, Kathe Packard,  
Marge Powis



DOCENT TRIP TO NEW YORK  
MAY 1997



Manhattan Skyline  
from the East River



Manhattan Skyline  
from the Hudson River





Rockefeller Center



The Cloisters  
Metropolitan Museum of Art





Bernadette Brown, Jean Moseley



Ann Stewart, Elaine Call,  
Vivian Taylor





Virginia Kalantzes, Jean Moseley,  
Pam Parrot, Pat Faulkner



Pam Parrot, June Orme,  
Billie Rich, Arva Whitby,  
Ila Jane Aldrich, Helene Fairchild





Jean Moseley



Pat Faulkner



Docents in New York





Pat Faulkner, Jean Mosley



Hudson River Valley  
from Olana Historical Site



DOCENT RECRUITMENT TEA  
JUNE 12, 1997



Bernadette Brown, Mary Jo Kaley,  
Leanne Mayo, Ann Stewart



Golda Olsen, Jane Meiling,  
Pat Faulkner, Marge Powis,  
Kirstin Aase





Gordon Olsen, Golda Olsen,  
Pat Faulkner, Ann Parker



Karin Brown, Doris Salmon,  
Ann Stewart, Ann Parker





Ann Parker, Darlyne Morgan,  
Elyse Hutton

Kirstin Aase, Pat Faulkner,  
Doris Salmon, Golda Olsen,  
Gordon Olsen, Mary Jo Kaley



Jane Meiling, Ann Stewart,  
Bernadette Brown, Virginia Catherall,  
Mary Jo Kaley





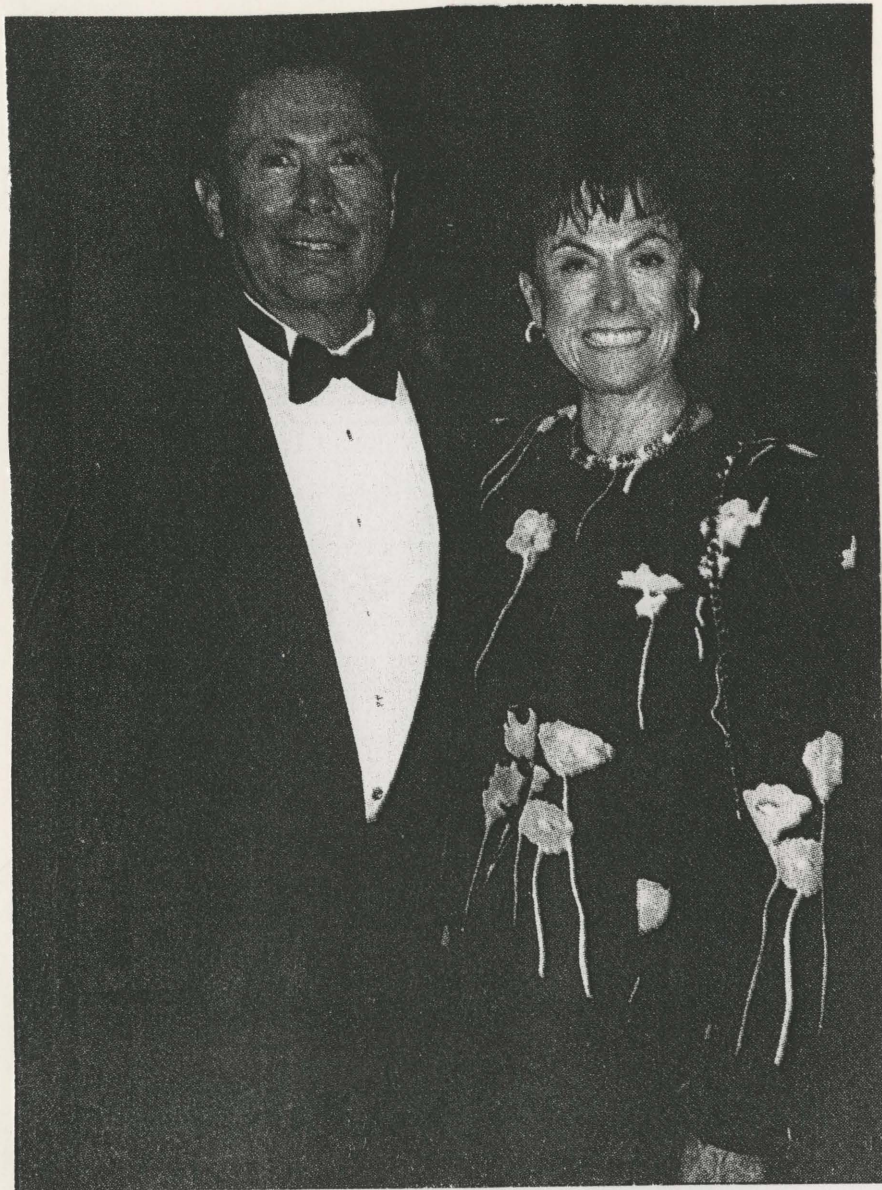
## **New Assistant Curator of Education**

The Department of Educational Services is pleased to announce the appointment of Ann Parker as our new Assistant Curator of Education. Ann comes to us with extensive experience in both museum and public education. For the last five years she was Manager/Coordinator of Youth Programs at the Saint Louis Art Museum where her duties included administering, developing curriculum materials and teaching in the Arts in the Basic Curriculum program. As a member of the Saint Louis Art Museum education staff Ann also participated in teacher and family workshops, family days, studio art classes, training for docents and teachers as well as conference presentations.

After receiving her BFA in Art Education from the University of Georgia, and prior to her job at the Saint Louis Art Museum, Ann was an art teacher for five years in public schools in Virginia and Georgia.



# THE PRICE IS RIGHT



Judy Magid/The Salt Lake Tribune

John and Marcia Price donated \$7 million for a new art museum.



# INSIDER

FINE ARTS

University of Utah

Summer 1997

## JOHN AND MARCIA PRICE HONORED FOR THEIR *GROUND-BREAKING GIFT* TO THE NEW UTAH MUSEUM OF FINE ARTS



Mr. & Mrs. John and Marcia Price

*Photo courtesy of Judy Magid/Salt Lake Tribune*

With the announcement of a single major gift, the Utah Museum of Fine Arts capital campaign received a stupendous boost. This gift, totaling \$7 million, was given by John and Marcia Price to help in meeting the construction costs of the new signature building that will house the Utah Museum of Fine Arts. The munificent Price gift brings the total raised or pledged to more than \$14 million, toward the \$18 million goal for construction.

In recognition of their contribution to the capital campaign and the community, a dinner and public reception were held in their honor. The events were set in the galleries of the Utah Museum of Fine Arts on Friday, February 21 and Sunday, February 23, 1997, respectively.

The public reception drew over 200 guests who expressed their gratitude to the Prices for their vision and their commitment to the arts in Utah. Director Sanguinetti conducted a brief program that included remarks from Acting U President Jerilyn McIntyre and the Prices.

A gathering of family and friends greeted the Prices at a dinner that preceded the public reception. Director Sanguinetti hosted the celebratory event and paid a personal tribute to Marcia Price, who has been an enduring friend and supporter of the Museum. Governor Michael Leavitt arrived to pay tribute to John Price for his community spirit and extraordinary generosity. The evening was enriched by the Prices' personal accounts of early experiences that crystallized their decision to contribute to the construction of a new facility that would enable the Museum to better serve the community. It was a memorable evening for all who attended.



